

MUSICAL AMERICA



Edited by

John C. Freund

Vol. III. No. 2.

NEW YORK, SATURDAY, NOVEMBER 25, 1905

\$1.00 per Year
Five cents per copy

MADE HIT IN LONDON

ALBERT SPALDING, THE AMERICAN VIOLINIST, WINS NEW GLORY.

His Remarkable Career—The Young Man has Already Made a Reputation in Europe.

A cable despatch from London says that Albert Spalding, the young American violinist, made a distinctly successful debut with the Queen's Hall Orchestra, under the direction of Henry J. Wood, last Tuesday afternoon. It was generally agreed that he is a performer of no mean order. His phrasing, tone, and accuracy of intonation were unanimously praised.

Mr. Spalding made his debut in Paris last June, creating a most favorable impression. His great success immediately placed the young man prominently before the Parisian public, and he was at once asked to appear with the Colonne orchestra.

When he was hardly six years old, Albert Spalding revealed his unusual musical talent, and at the age of seven he began to study music seriously. Instead of turning his extraordinary precocity to ill account, as is so apt to be the way with infant prodigies, he cultivated his art with remarkable tenacity and certainty of aim. His life was divided between New York, where he took lessons of Juan Buitrago, and Florence, where Chiti gave him valuable assistance.

Before appearing in Paris he played in New York and Florence. His first appearance was made at a charity concert when he was ten years old. His success was prodigious. The newspapers proclaimed his talent, and it would have taken little to launch him into the career of a child wonder. He returned to his studies, however, and was not heard in public again until two years later, when he played at the Metropolitan Opera House under the direction of the well-known orchestral leader, Nahan Franko.

At the age of fourteen Spalding won the diploma of Professor of the Violin at the Bologna Conservatory. Studying under Lefort in Paris, he was able to make two years later an excellent debut there at the Nouveau Théâtre.

His playing is marked by great fullness and purity of tone. If he should decide to give concerts in this country he would undoubtedly be most warmly received.

Mr. Spalding is the son of J. Walter Spalding of New York.

The *Standard* says:—"Mr. Spalding elected to be judged not by a sensational technical display, but by sound and legitimate musical art, and he certainly achieved his object and proved that he has evidently a future great and rich in promise before him."

The *Daily Mail* says:—"Mr. Spalding played Bruch's concerto with much purity of tone, but in the more florid passages his technique did not appear to be infallible."

The *Daily News* says:—"Mr. Spalding proved to be a violinist of fair accomplishments but of no very striking qualities."



WALTER DAMROSCH, THE MOST PROMINENT AND ENTERPRISING ORCHESTRAL CONDUCTOR IN NEW YORK CITY. HE IS DEVELOPING THE NEW YORK SYMPHONY ORCHESTRA INTO ONE OF THE LEADING ORGANIZATIONS OF ITS KIND IN THE WORLD.

Marie Hall's Second Boston Recital.

Marie Hall's second piano recital in Boston on last Saturday afternoon in Jordan Hall was a decided triumph, her performance surpassing that of her first appearance. Her chief numbers were selections from Bach and Wieniawski's concerto. The leading Boston critics, speaking of her performance of the latter, say that she made music that is puny sound large, and music that is inexpressive seem charged with feeling. She lifted a fiddler's show-piece for fiddlers into eloquent musical speech.

Many musical people of New York are not aware that Franz Listman, the celebrated cello soloist, and his brother Paul Listeman, violinist, are members of the Metropolitan Opera House Orchestra.

Mascagni is credited with an intention to compose an opera on the subject of Alceste, using an Italian translation of Euripides. It is further stated that the composer is seriously studying Greek, with a view to getting the beauties of the drama at first hand. "Poor Euripides!" exclaims the *Guide Musical*. Mascagni is no longer taken seriously, however seriously he may take himself.

Saint-Saens and Draesecke have just celebrated their seventieth birthdays.

"ZENOBIA" IN BREMEN

WORK OF CAMBRIDGE COMPOSER TO BE BROUGHT OUT IN GERMANY.

This Will Be the First Time a Serious American Grand Opera Has Been Produced in Germany—Hamburg, as well as Bremen, likes Mr. Coerne's "Zenobia."

"Zenobia," a three-act opera by Louis Adolphe Coerne, is being rehearsed at Bremen, Germany, for its first production at that city on December 1.

This is the first case of a production in Germany of a serious opera by an American composer. Mr. Coerne is well known in Boston, Cambridge, Columbus and Buffalo, in all of which cities he has served as conductor of choral or orchestral organizations. Other German cities, notably Hamburg, have indicated intentions to stage "Zenobia."

Mr. Coerne's parents settled in Cambridge during his infancy, and he attended school there and took the degree Ph. D. from Harvard. Over fifty of his works have already been published by Boston and Leipsic houses.

The Pittsburg Orchestra gave its first concert in Cleveland on Thursday evening of this week.

RAPPOLD A SUCCESS

THE BROOKLYN SINGER MAKES GOOD IN "THE QUEEN OF SHEBA"

Goldmark's Opera is Magnificently Produced at the Metropolitan—The House Crowded.

METROPOLITAN OPERA HOUSE, New York, Nov. 22.—"The Queen of Sheba," by Carl Goldmark. The cast:

Queen of Sheba.....Miss Edyth Walker
Salumith.....Mme. Marie Rappold
Astaroth.....Miss Bella Alten
Assad.....Heinrich Knot
King Solomon.....Anton Van Rooy
The High Priest.....Robert Blass
Baal-Hanan.....Adolf Mühlmann
Voice of the Guardian.....Bayer

An entirely new production of Goldmark's gorgeous "Queen of Sheba" took place last Wednesday night at the Metropolitan Opera House. Scenery, costumes, and singers were new. The house was crowded.

Mr. Coenried's new star, Mme. Rappold, made a splendid impression. She was fully equal to the difficult rôle assigned her. As this was the first appearance in grand opera of the hitherto obscure Brooklyn singer, she was received at first with polite curiosity, but the audience speedily discovered that her abilities were of the first magnitude, and gave her a most enthusiastic send-off when she appeared before the curtain.

Mme. Rappold has a voice of freshness, beauty and power. She showed no hesitation at any time, and poured out her notes unembarrassed.

The performance was admirable from a musical standpoint, and splendid regarded simply as a beautiful spectacle. Miss Edyth Walker, the other American star, sang dramatically and effectively.

Heinrich Knot sang with his accustomed purity of tone the difficult part of Assad, while Van Rooy did very well as King Solomon. Blass as the High Priest, Miss Bella Alten, and Mühlmann admirably completed the cast.

As a spectacle the production is magnificent, full of rich Oriental color. The scenes are gorgeous and the costumes lavish. The scale on which the opera was staged made other productions at the Metropolitan Opera House seem beggarly in comparison. Press comments were:

New York *Herald*:—"It is hard to recall the advent of any new singer on the stage of the Metropolitan who has won—and has deserved to win—so emphatic a success as that which went to Mme. Rappold last night."

New York *Sun*:—"She has a fresh, clear, virginal soprano voice of great natural beauty and her tone production is generally good. She is a decided acquisition, a young and gifted singer of whom something may be expected."

William H. Sherwood in Cincinnati.

William H. Sherwood, of Chicago, gave a piano recital in Cincinnati on the afternoon of November 16. A large and fashionable audience gathered in the rooms of the Cincinnati Woman's Club to hear him. He had not been heard in that city for many years, and was received with great cordiality and marked enjoyment.

VAN ROOY PRAISES CONRIED

SAYS HIS SELECTION AS DIRECTOR OF THE NEW NATIONAL THEATRE SHOWS HOW HIGHLY HE IS ESTEEMED

Declares it is Hard for Americans to Leap from Nowhere into the Metropolitan—Chicago and San Francisco Audiences More Demonstrative than New York Ones.

Anton van Rooy, the celebrated barytone singer of the Metropolitan, gives one the impression of a frank and genial and at once strong and decided character. When found at his hotel last Friday he appeared to be in the best of spirits.



ANTON VAN ROOY, THE GREAT BARYTONE, THINKS AMERICANS NEED AN INTERMEDIATE OPERA HOUSE BETWEEN THE METROPOLITAN AND EXISTING THEATRES

"I have had a very pleasant vacation," he said, "and feel fully able for the work of the coming season. At the conclusion of my last year's engagements in the United States I went to Covent Garden, London, and sang during six weeks under the baton of Hans Richter. Then I bought a Mercedes and went motoring through the Tyrol, Italy, and thence to Paris. I had a delightful time. No, there are no troublesome restrictions on motoring in the Tyrol. In Switzerland it is different. There were no incidents worth speaking about. We motored from Italy to Paris, and then followed my concert engagements under Colonne and Brissel."

"Shall you sing any new rôles this winter at the Metropolitan?"

"Yes, two; Solomon in 'The Queen of Sheba' and the title rôle in 'The Flying Dutchman.' I shall also appear in other parts in which you have already heard me—the three Wotans in 'Das Rheingold,' 'Die Walküre' and 'Siegfried,' Wolfram in 'Tannhäuser,' Telramund in 'Lohengrin,' Amfortas in 'Parsifal,' Kurwenal in 'Tristan and Isolde,' and Hans Sachs in 'Die Meistersinger.'"

"No, don't ask me which part I prefer. I have an answer always ready for that question. They are all beautiful. They all stimulate me, absorb me, sway me for the time being. I love that part best which I sing last. I have no especial pets among my noble friends, those creations of the imagination of the great masters. At least if I have, I am not going to let you know."

Asked what he thought about the notion so often advanced here that an American singer has only a small chance at the Metropolitan without a previous European reputation, Mr. Van Rooy raised his brows deprecatingly, and his eyes assumed an air of circumspection which implied that before you can see through a question you must first see around it. Evidently he did not wish to slight the possibilities of American talent, nor did he desire to pass harsh judgment upon American treatment of home-bred aspirations. But he also recognized the facts.

"I will not deny," he said, "that a great singer, not only born but educated in America, might brave successfully the great ensemble at the Metropolitan, and

take his or her position there with the rest of us, and without having seen Europe. Yes, it is possible; but it would be a most formidable attempt, and in most cases an ill-advised one. You see the Metropolitan stands alone in this country, and a singer who wants to appear there must be of such convincing gifts that the management must put aside at once a number of barriers which most of us have to conquer by degrees."

"Will you state your meaning more fully?"

"I mean that an aspiring singer abroad in grand opera usually begins before smaller audiences and in local or less imposing opera houses before he attempts the best in Paris or Berlin or London. He comes up from one of the smaller German court theatres, in Darmstadt for instance, and becomes gradually used to the quality and demands of a brilliant, comprehensive ensemble before he gets a chance in Covent Garden, or at the great opera houses at Paris or Berlin. Naturally that previous experience, which is of the most valuable kind, fits him for the highest place. Now, here you have as yet no adequate means of affording that previous experience. It is, so to speak, a jump from nowhere into the Metropolitan. I will not say that it is impossible; but how many can do it? I fear, too, that it is with American singers as it is with American painters. Let me see; they go abroad for atmosphere and environment, don't they? Well, perhaps that is true of a musical education also. They go to Europe to get used to exacting public appearances."

Mr. Van Rooy has a highly favorable opinion as to improvement in the appreciation of grand opera in America. He has watched it grow from year to year since 1897, and sees no limit to its progress. But, again, he was wary about localities, and suggested comparisons between Chicago and New York, or between Boston and Philadelphia and San Francisco, elicited little more than smiles and politic shrugs.

"You see," he answered, "that here in New York we sometimes have a season of nearly seventeen weeks, but much shorter seasons in those other places. Now, judging by length of time and more numerous opportunities, you would think that New York City ought to know more about grand opera than some other cities? Well, think so if you like. It may be so, but I say nothing. In Chicago and San Francisco, however, audiences are more outwardly demonstrative."

"And how do the appreciation and applause of European audiences compare with those in America?"

"Let me say at once that the behavior of New York audiences is now irreproachable. The day was when it was not so, at least in performances of the Wagner music dramas. Abroad, the manifestation of applause affords even more striking contrasts than it does here. One would naturally expect that, owing to the differences of race and temperament."

And then he cautiously compared the power of appreciation of the most cultivated part of an American audience with the best in Europe. He thought that in Europe they knew better and felt more deeply the finest moments in a great production.

"In a Paris audience, perhaps, the capacity to appreciate fine music is more equally diffused than elsewhere. The Russians sometimes go quite beyond conventional bounds. I sang once at a concert in Moscow where the programme was finished at eleven o'clock. After singing six songs, I thought they had enough. But the audience would not let me stop. They remained seated, and I did not know what

to do. Then as many as could followed me to my room and brought me back on the stage. I had to sing for more than half an hour. There was no avoiding it. The Russians have a wonderful musical temperament, and some day its more matured results will astonish the world."

He would say nothing about the practicability of government subventions to grand opera in the United States, but is interested in the new National Theatre, of which Mr. Conried is to be the head.

"Mr. Conried," he said, "is a great manager, probably the greatest in the world to-day. The fact that he presides over the greatest operatic organization in America, and that he is to manage a great National Theatre, shows what the people think of him."

Mr. Van Rooy said that the rumor that he was late to the opening rehearsals and was fined for his tardiness had little foundation in fact, as he was only one day late. The delay was due to his many appearances in concerts, including one in Paris under Colonne and one in Frankfurt under Brissel.

Anton Van Rooy was born in Rotterdam thirty-five years ago. He was trained under the famous Stockhauser, as a singer of *lieder* and in oratorio. His magnificent rendering of "Wotan's Farewell" at a concert attracted the attention of Frau Prof. Thode, Cosima Wagner's daughter. This led to his engagement for the Festival Plays at Bayreuth in 1897, where he sang the three Wotans with great success. He is now entering upon the seventh year of his work at the Metropolitan. His home is at Frankfurt-on-the-Main.

MR. PAUR AS PIANIST.

Pittsburg Orchestra Conductor Plays Chopin and Liszt.

CARNEGIE HALL, Pittsburg, Nov. 17.—Third concert of Pittsburg Orchestra. Emil Paur, pianist. The programme:

"King Stephen"—Overture.....Beethoven
"Symphony in B minor".....Schubert
"Spanish Rhapsody".....Liszt-Busoni
Piano and Orchestra.
"The Moldau".....Smetana
Two Mazurkas.....Chopin
Fantasie in F minor.....Chopin
"Tristan and Isolde".....Wagner
Prelude and closing scene.

The conductor of the Pittsburg Orchestra was soloist before an enthusiastic audience in Pittsburg last Friday, Mr. Paur playing a Liszt-Busoni rhapsody and two mazurkas and a fantasy by Chopin. The chief element of interest was, naturally, Mr. Paur's appearance as a pianist. He made a most favorable impression, showing a technique at once finished and equal to the most exacting demands.

Mr. Paur brings to piano playing the breadth of knowledge and sympathy which are characteristic of his orchestral interpretations. His technique is titanic, and in the Chopin numbers he developed exquisite pianissimo effects and a beautiful singing tone.

Of the orchestral numbers, Schubert's Unfinished Symphony and the Tristan selections gave most satisfaction to the large audience, which recalled Mr. Paur a number of times.

The Pittsburg Dispatch said:—"Paur played the rhapsody in a masterly way; the spirit of the pianist was felt throughout the orchestra."

Play Hear Opera at Home.

A device, called the multiphone, which was shown in operation at the Broadway Theatre, New York, Friday, Nov. 17, is an adaptation of the telephone. Reinforced transmitters are placed near the footlights and are connected by wires with a reinforced receiver anywhere that may be wished. "Veronique" was the opera heard, in one of the upper rooms of the building.

Gadski's First Recital in Canada.

The date of Madame Gadski's first appearance in Canada has been changed from Nov. 27 to Thursday evening, Dec. 7. The recital will be given at the Windsor Hall, Montreal.

MOZART FINELY GIVEN

BOSTON SYMPHONY PLAYS LIGHTER PROGRAMME THAN USUAL.

Professor Paine's Prelude to "The Birds" Heard for the First Time—Gericke Shows His Finesse.

SYMPHONY HALL, Boston, Nov. 17 and 18.—The fifth pair of concerts by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, brought out a comparatively light programme:

Symphony in G minor.....Mozart
Concerto for violin and orchestra.....Sinding
Prelude to "The Birds".....Paine
Variations from Third Suite.....Tchaikowsky

By all accounts, the concerto, in which Felix Winternitz played the violin part was heard for the first time in Boston, and Professor Paine's prelude for the first time at the Symphony concerts. Mr. Winternitz has not played often in public of late, and the pupils from the Conservatory, in which he teaches, partly filled the upper gallery and applauded him with a warmth that Ysaye or Kreisler might have envied.

In Pittsburgh and Chicago the conductors rather patronize "popular" programmes. Mr. Gericke's was by no means such, but the audience listened to it for the pure pleasure of beautiful and ordered sound.

The Mozart Symphony was played with a daintiness that made it exceedingly enjoyable; its great finesse was beautifully carved out by Mr. Gericke.

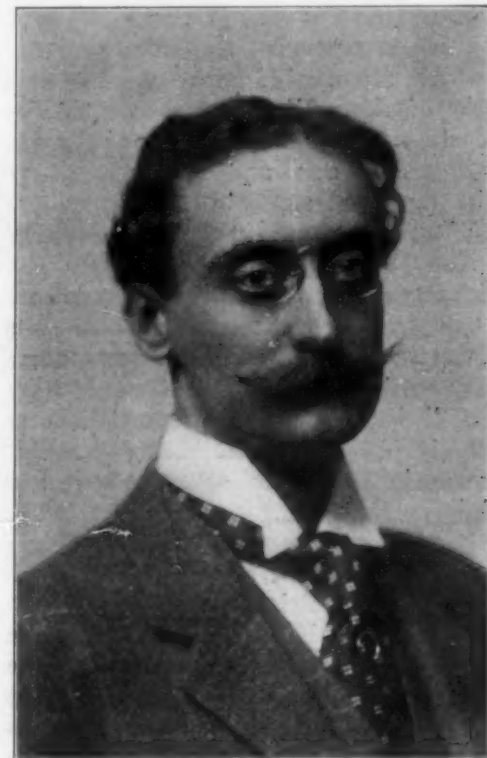
Paine's Prelude to "The Birds" of Aristophanes, and Tchaikowsky's "Variations," that make the final movement of his third Suite, were played in a lighter mood and pleased the hearers in a most pronounced way.

There was no soloist.

MR. WITHERSPOON'S RECITAL.

A Varied and Interesting Programme of Songs.

Herbert Witherspoon, bass, gave a song recital on Thursday afternoon, November 16, in Mendelssohn Hall, New York City. His programme included old songs by Buononcini, Handel and Haydn; German songs by Löwe, Schubert, Hermann and Sinding; French songs by Godard, Thomé and Bizet, and modern songs in English. A large audience was present and showed its appreciation by hearty applause.



HERBERT WITHERSPOON, THE ENGLISH BASSO, WHO RECENTLY GAVE A SUCCESSFUL RECITAL

It is a difficult task for any singer to acquit himself well in so varied and interesting a programme, but Mr. Witherspoon stood the test well, and achieved a decided success. Especially happy was he in his rendering of "Helle Nacht," by Hans Hermann, a young composer now living in Berlin, but whose songs have not been heard before in this country. Mr. Witherspoon sang the song with much feeling and mastery of musical phrase.

The New York Herald says:—"Mr. Herbert Witherspoon gave abundant evidence of recent development both in the range and power of his excellent bass voice and in his technical equipment."

The New York Sun:—"His success in London last summer seems to have done him good. He sang carefully and with a manifest appreciation of the artistic responsibility of the recital."

AN EXCESS OF FOREIGN ARTISTS?

RAOUL PUGNO FINDS THE INFLUX FROM EUROPE THIS YEAR APPALLING

The Distinguished Pianist Loves to Play with Orchestras—Says America is Making Progress in Music.

M. Raoul Pugno was playing the Rachmaninoff concerto to a well-known American composer in his parlor at the Hotel Brevoort-Lafayette, New York. Amid the crashing of innumerable chords and tremendous roudades, he was singing orchestral passages as hard as he could.

The performance concluded, he turned to the embarrassed representative of *MUSICAL AMERICA*, who had just been ushered in to see him, and made him sit down, chatting away as to an intimate friend.

"I did what I consider a *tour de force*," he said, "on the eve of my departure. I played a concert in Manchester on November 1, and two concerts on November 2 and 3, arriving at Havre on the 4th in time to sail on *La Savoie*. We had a miserable journey across, Mrs. Pugno and my daughter being quite sick. I am an old sailor and am not affected by heavy gales and rolling seas. My family will not accompany me during my trip, though I will probably take them to Chicago and one or two other places.

"My most favorite composers—and how could it be otherwise—are Bach, Beethoven, Schumann, and Chopin. The last, of course, from a pianistic point of view. I revel in playing with an orchestra, for that is where a pianist can give full scope to his desires. He then feels that a dialogue is in full swing wherein he has a mighty giant to cope with, and he is spurred on to his utmost capacity to the limit of his temperament. For this reason I consider the New York, Boston, Chicago, Cincinnati, and Philadelphia concerts the most important of my tour.

"The new works which I will perform this season are the second concerto of Rachmaninoff, which I have never played before; Vincent d'Indy's 'Symphonie sur des airs Montagnards,' already heard in America, and César Franck's 'Variations Symphoniques,' which I played in Manchester with Hans Richter, before sailing. That concerto of Rachmaninoff is stupendous—marvelous! It is written in a most dramatic style. I think it will produce a colossal effect. Everything in the pianistic line has been made use of in this work. I have got into the lion's skin, so to say, but the concerto must be interpreted with color and warmth. Colonne must produce it next year.

"Seven to eight hours a day is my time for practice. I travel seven months in the year on an average, and touring has become a sort of second nature, and does not fatigue me in the least. My summer holidays are spent in Gargenville, Seine et Oise, between Paris and Rouen, where I have a fine property.

"The influx of foreign artists here this year is such as to become appalling. How can the public support all these people? How can young Americans of talent force their way into prominence against these heavy odds? *Malgré tout*, judging by what I see and hear, America will have her own virtuosos in the near future; she will provide her own musicians, and then only the very few top notch players will be imported from abroad.

"A great development in American musical feeling is very noticeable. The other day at Jordan Hall, Boston, I was amazed to note with what feeling of respect the audience received my programme. It contained only 'pure' music; there was not a composition in the list which could appeal to effect. The Baldwin piano that was provided for me for the occasion was simply admirable, and I played it with all my soul.

"The present tour will wind up about the middle of April next. I will probably sail on the 14th to join Ysaye in Paris, where we will give four recitals, and we will afterwards give concerts in Spain and Portugal. Ysaye and I have played all the best known sonatas for piano and violin, at least forty-two, one of them by Mrs. Helen H. A. Beach, of Boston. It happened in a

strange way: we were both looking over a lot of music which I had received from various publishers and came across a sonata composed by Mrs. Beach. We played it



RAOUL PUGNO, THE NOTED PIANIST, WHOSE FAVORITE COMPOSERS ARE BACH, BEETHOVEN, SCHUMANN AND CHOPIN.

through without knowing who this lady could possibly be, and found it so interesting that we produced it at the next concert."

M. Pugno will spend Christmas in New York City, and enough engagements have been booked in and around New York to keep him there until the New Year. Afterward he will travel westward.

AMERICAN RESIGNS FROM METROPOLITAN.

Says He Has Been Practically Buried for Two Years.

Lloyd Rand, concluding that the field in grand opera in this country does not promise much for an American who lacks a European reputation, has given up his five years' contract with Mr. Conried and has left the Metropolitan forces.

"I did not wish to believe so, but I was finally convinced that an American was handicapped in grand opera merely from the fact that he was an American," said Mr. Rand in discussing the matter. "Of course Americans do succeed here, but they will find a European success is of great value, and lack of it will lead to discouragement. Mr. Conried was very kind, but one time after another circumstances arose which made it evident that persons from abroad were in better position to gain the best places. In reality I was practically buried for two years."

St.-Saëns and Dubois Leave Paris Conservatoire.

Messrs. Saint-Saëns and Dubois have both resigned from their functions at the Conservatoire National de Musique et de Déclamation. They were members of the Superior Council, and have refused to give any explanation of their conduct. It is rumored that M. Massenet will also resign.

Reger Hissed in Berlin.

Considerable interest was provoked by the presentation of Max Reger's first important orchestral work in Berlin last week. Both the public and the critics rejected his *sinfonietta* with singular unanimity. It even provoked considerable hissing.

On a recent occasion a number of singers were talking together regarding the oratorio works, and the conversation turned to the tenor solos in "Elijah." Ben Davies, the tenor-premier among the English singers, remarked: "I was ten years trying to sing 'If With All Your Hearts,' and it is only a few years ago that I began to satisfy myself."

LAUDS BOSTON SYMPHONY ORCHESTRA

MENDELBERG DECLARES THIS ORCHESTRA WITHOUT A SUPERIOR ANYWHERE.

Says Respect for American Music Has Risen in Europe—American Composers, However, Not Well Known Abroad.

Willem Mengelberg, whose recent visit to America to direct the New York Philharmonic Society was very brief, expressed himself to a *New York Times* interviewer as greatly pleased with the Boston Symphony Orchestra.

"That is certainly one of the very finest orchestras in the world. In my opinion, it has no superior anywhere. Indeed, there are only three or four others that can be compared with it—the National of Vienna, the Queen's Hall of London, and," he added with becoming hesitation, "the Concertgebouw of Amsterdam. But if I am going to praise my own orchestra at home I should like to say a word for the one I am conducting here, the Philharmonic. It, also, is an orchestra of unusual beauty, but its lack of continuous practice throughout the year prevents its attaining quite the same grade of perfection as the Boston Symphony."

"Do most Europeans share your opinion of American orchestras?"

"Yes, I think they do." During the last ten years our respect for American music has risen tremendously, and I think you can no longer accuse us of being unappreciative. Too many of our musicians have

been here before me for us to believe any longer that our best orchestras are superior to yours."

"How about American composers?"

Mr. Mengelberg tactfully refrained from suggesting that they were few and far between, and answered:

"Well, unfortunately, their works are not yet sufficiently well known in Europe for us to form a true opinion of them. With the exception of a few such compositions as Loeffler's 'La Morte de Tintagiles' and the 'Pax Triumphans' of Van der Stucken and some others, we are not very familiar with the products of your composers."

"Please do not forget John Philip Sousa, Mr. Mengelberg."

"Oh, I beg your pardon. Very true, in the domain of light music Sousa is to be heard everywhere on the Continent, and, for that matter, we are fast becoming converts to your ragtime."

Mr. Mengelberg is a hard working conductor who gives several hundred concerts a year. He is an admirer and intimate friend of Richard Strauss.

Miss Funk in German and French Songs.

Miss Irene Armstrong Funk gave a successful song recital in the Music Hall, Chicago, on the evening of Nov. 15. Her programme was an ambitious one for a first appearance, and included a number of German and French songs, notably "Dove Sono" from "Figaro's Marriage" and Ambroise Thomas's air, "Hamlet."

Miss Funk's performance revealed undoubted musical talent. Her voice is a light, pure and sympathetic soprano, somewhat marred by the vibrato. There were, however, many features in her work which promised well for the future.

DAMROSCH'S TWENTIETH YEAR

THIS ENERGETIC CONDUCTOR IS RAPIDLY DEVELOPING A GREAT ORCHESTRA IN NEW YORK

The New York Symphony Has Been Strengthened in its Wood Wind and Enters upon a New Career—Critics United in Their Praise of It.

The New York Symphony Orchestra has been greatly strengthened this fall, particularly in the wood wind department, by Mr. Damrosch, who went to Europe to secure several new players. Leading judges are practically unanimous in saying that it has entered upon a new lease of life, thanks to the energy of its leader, who is devoting to it all of his vigor, and is laboring to lift it to the highest attainable plane of merit.

This is the twentieth year of Walter Damrosch's activities as an orchestra conductor in America. It was in February, 1885, on the death of his father, Dr. Leopold Damrosch, that he, at the age of twenty-three, was elected conductor of the New York Symphony Society and the Oratorio Society, and also assistant director to Edmund Stanton at the Metropolitan Opera House. In the latter capacity he was active in securing the services of Mme. Lehmann and Messrs. Alvary, Fischer and Seidl, for the German opera. With Seidl he officiated as conductor until the end of the German opera régime.

Since that time he has been active in the musical life of New York and indeed of the whole country. After the French and Italian opera under Abbey, Shoeffel and Grau supplanted the German opera Mr. Damrosch founded the Damrosch Opera Company for the production of the Wagnerian music dramas in German, and with his company he gave performances for four years in New York City and in all the principal cities of the United States as far west as Denver, presenting the *Niebelungen* trilogy, "Tristan" and "Die Meistersinger" as well as the earlier operas of Wagner.

The incessant work and travelling of this company, of which he was sole owner, manager, and conductor, necessitated his resignation from the Oratorio Society, in 1896, after conducting eleven years. The society, however, continued its work under Frank Damrosch, who has remained its conductor ever since.

In the winters of 1900 and 1901, under the Grau régime, Walter Damrosch again

returned to the Metropolitan Opera House as sole conductor for the German opera. In 1902 he was conductor of the Philharmonic Orchestra, but this connection lasted only one year, for his plans for reorganizing that orchestra were not supported by the members. In 1903 he reorganized the New York Symphony Orchestra and has devoted all his energies to this organization ever since.

The first year the orchestra had no financial subsidy, but steadily it gained support from musical circles until today it receives a handsome income. This enabled Mr. Damrosch to perfect the organization and to give it the rehearsing and discipline which have developed it into an organization of the first rank.

From fifty concerts a season three years ago, the orchestra has now come to play in nearly three hundred concerts a year, and it is the only symphony orchestra which is kept together during the greater part of the summer season as well as in the winter.

Besides his work in the field of operas, oratorios and symphonic works, Mr. Damrosch has given thousands of explanatory lecture recitals on the Wagner music dramas, the symphonies of Beethoven, etc. Many important works have received their first production in America under his baton, including Cornelius's opera "The Barber of Bagdad"; Goldmark's "Merlin"; Saint-Saëns's "Samson and Delilah"; Wagner's "Parsifal" (in concert form); Paderewski's "Manru"; Gluck's "Orpheus"; Liszt's "Christus"; Tinel's "St. Francis"; Parker's "St. Christophorus"; Handel's "Acis and Galatea" (stage performance in costume); and of the more important symphonies, Brahms's No. 4, Tchaikowsky's Nos. 5 and 6, Mahler's No. 4, and Bruckner's No. 2.

Mr. Damrosch considers himself an American conductor and prefers to be known as Mr. Damrosch of New York rather than of Breslau, Germany, where he happens to have been born. He is the distinguished son of a noble father.

TRIUMPHANT OPENING OF THE OPERA SEASON

"LA GIOCONDA" AT THE METROPOLITAN RECEIVED WITH ENTHUSIASM.

METROPOLITAN OPERA HOUSE, New York, Nov. 20.—"La Gioconda" opening the season. The cast:

Gioconda	Nordica
Laura	Louise Homer
La Cieca	Jacoby
Enzo	Caruso
Barnaba	Scotti
Alvise	Plançon
Zuane	Begue
Cantore	Dufrique
Isepo	Paroli

Conductor—Arturo Vigna.

The Metropolitan opera season is at last under way. Rarely have the opera lovers of New York seen a more dazzling performance than that given "La Gioconda" last Monday night, with Nordica and Caruso in the leading parts. It was a record-breaking first night. The house was ablaze with beautiful and handsomely dressed women. Such a display of jewels has not been seen in New York before. The ovation given the artists has never been surpassed in warmth.



CARUSO, THE GREAT TENOR, WHO WON FRESH LAURELS ON THE OPENING NIGHT OF THE OPERA.
(Copyright by Aimé Dupont.)

The splendid opening of the opera season was not only a triumph for Herr Conried, but for Madame Nordica as well. In the final act Nordica did some of the best work of the whole performance. The great singer is more slender than of yore and she seemed to have overcome that shortness of breath from which she once suffered. She inspired her audience with enthusiasm. She was truly admirable as La Gioconda.

Signor Caruso, whose popularity is not exceeded by any member of the Metropolitan company, came in for a large share of the honors. His "Cielo e Mar" made something like a sensation. He was in splendid voice. This singer, who so commonly lavishes his vocal talents on his audience without restraint, last Monday night held him-



LOUISE HOMER, THE BEAUTIFUL AND HIGHLY TALENTED AMERICAN CONTRALTO, WHO APPEARED WITH MARKED SUCCESS ON THE OPENING NIGHT OF THE OPERA.
(Copyright by Aimé Dupont.)

self in check somewhat, but he gave greater enjoyment than he has for many a day. The singing of the big "Aria" in the second act was exquisite in its shading.

Unfortunately one of the Caruso enthusiasts present succeeded in ruining the end of Caruso's "Cielo e Mar." He pounded out his immoderate applause with the accompaniment of an explosive "bravo" which shocked the whole house. Caruso looked daggers in the direction of the offender.

It was in a sense an American first night. An American prima donna opened the season. Another American, Mme. Homer, sang the part of "Laura." An unfortunate accident occurred when Mme. Homer fell, tripped by her gown in the third act. She sang her part to the end, however, with surprisingly good voice. Plançon as Alvise Badeoro was as magnificent as ever.

The opening performance was in some respects taken more seriously than is the case in most years. The huge audience was respectfully silent and the music was received with an air of close attention. Considering how people go to be seen rather than to hear on the opening night, it was pleasing to notice the attitude of those present.

The cast was the same as it was last season, with two exceptions. One of these was the part of "Barnaba," which Scotti sang for the first time in New York. He made a much more effective impression, both dramatically and musically, than Giraltoni did last year. He sang very nobly. The other exception was the character of "La Cieca," which was sung by Josephine Jacoby.

Messrs. Begue, Dufrique and Paroli completed the list of singers.

Vigna was the conductor. He had prevailed upon Mr. Conried to remove the red hood covering the edge of the orchestra pit. This change brought him conspicuously in sight of the audience.

The ballet was again part of the performance. The color scheme of the "Dance of the Hours" was very pretty.

A new curtain in old gold had been provided and was a great improvement on the former one.

The performance, as a whole, was more than satisfactory. Mr. Vigna's conducting was at times inspiring. The principal singers won new laurels. The season was begun under ideal conditions. Not only had society turned out in full blast, but the humbler music lovers filled every available seat in the house, and standing room could not be obtained half an hour before the performance began.

At seven o'clock there was a line of patient men extending around the corner waiting for the doors to open. Among them were many Italians. Great was the disappointment of a large number of these real music lovers when they were told that all the available standing room was sold.

Mr. Caruso declared after the performance: "I never saw the auditorium so white with diamonds. Were not Nordica, Homer and the others admirable? They were inspired by the audience, as I was. That is the secret. New York is fascinating by its faculty to be quickly impressed. I like immensely to sing here, and this evening has made me happy. Yes, it was a greatly successful opening of the opera season."

Socially it was a most brilliant assemblage. New York's wealth and fashion filled the boxes of both tiers. Many debutantes made their first appearance in the fashionable world, and nearly all the socially prominent people of the city were present.

Of the management Mr. Conried alone seemed anxious. He felt the responsibility of the director who wishes to make the first night a magnificent opening for the season. He wandered restlessly through the corridors before the curtain was raised

and showed his impatience for the performance to begin. The strain of rehearsals and preparations during the past week had naturally told upon him.

During the evening Mr. Conried paid little visits behind the curtain and spoke words which had a reassuring effect on his singers. "The most brilliant house I have ever seen—even at the Metropolitan," he said. "The dresses in the orchestra tonight are as beautiful as those in the boxes. There is not a vacant seat in the building, and the enthusiasm—well, you know quite as much about it as I do."



LILLIAN NORDICA, THE AMERICAN PRIMA DONNA, WHO AS GIOCONDA AT THE OPENING NIGHT OF THE OPERA AROUSED ENTHUSIASM BY THE BEAUTY AND CHARM OF HER VOICE, WHICH WERE ONLY EQUALLED BY THE BEAUTY AND CHARM OF HER APPEARANCE.
(Copyright by Aimé Dupont.)

"If I sang my best to-night, as the audience seemed to think," said Mme. Nordica, "it must have been because I was inspired by a visit I paid yesterday to my dear old friend, Mme. Maretzek, of whom I learned the part. She is nearly eighty now, and her sight is failing her, but she has as wonderful an ear for music as ever, and I sang for her yesterday at her retreat on Staten Island."

"I am always happy when I feel that my public is *sympatetico*," said Mr. Caruso after the great second act. "To-night I am more happy than ever, because I feel that the sympathy is sincere."

"Please don't ask me to describe my emotions," said Mme. Jacoby, peeping timidly out of her dressing room. "I am singing the part of La Cieca in New York for the first time, and after a great artist like Miss Walker. At the end of the first act I trembled. But I am proud to be intrusted with such a beautiful rôle. Don't be hard on a poor débutante."

"First nights are coming to be an old story with me, *cher ami*," said M. Plançon, stroking his mustache nervously as he paced up and down the back of the stage between the acts. "But I never,



SIGNOR SCOTTI, THE GREAT BARITONE, WHO SHARED THE HONORS ON THE OPENING NIGHT OF THE OPERA.
(Copyright by Aimé Dupont.)

never seem to get used to the experience. I am always—what you call it? ah, scared. Yes, I am very scared to-night."

Cordial applause greeted the singers, and the third season of opera under Mr. Conried's management had a successful beginning.

The press comments were:

New York *Sun*:—"The singers who sang to us last year were last night in apparently as good condition, and we may expect them to do their duty in the season now formally opened."

New York *Herald*:—"Of course, it was a fine performance from the opening wave of Mr. Vigna's sprightly baton, at times an inspiring one, and it brought fresh laurels to all the principals engaged in it."

New York *Tribune*:—"A year has added youth instead of age to the appearance of Mme. Nordica, and has left the charm of her voice and artistic manner unmarred. If it has not added to the artistic stature of Signor Caruso, so far as last night's performance is concerned, it has certainly not lessened it."

The Opening of the Operatic Season.

Mr. Conried has no cause to complain, with seats sold out weeks in advance. A great crowd stood on the opening night four deep in the lobby, and, twining like a huge snake along the front of the Metropolitan and down to Seventh avenue, practically more than half encircled the vast structure. This line stood with infinite patience for fully three hours before the opening of the doors, waiting until the sale of admission, that is, standing room, tickets should begin. The crowd in itself was a study, made up as it was of all the heterogeneous elements which make New York the most cosmopolitan city in the world.

That Mr. Conried fully understands the demands of the people of Gotham is at once evident from the very cosmopolitan programme which he offers during the first week of the operatic season. The enthusiastic Wagnerite asks, "Why is an opera like 'La Gioconda' selected to usher in the season at the Metropolitan? Why not select something more *gediegen*, more solid?"

The answer is simple. Our New York opera is conducted, not only from a musical, but also from a business standpoint, and the repertory is adapted to the needs



M. PLANÇON, THE RENOWNED BASSO, WHO WON A CHARACTERISTIC SUCCESS ON THE OPENING NIGHT OF THE OPERA.
(Copyright by Aimé Dupont.)

of all. So, during the first week, we have the sensational "Gioconda," with its conspiracies, daggers, poison cup, conflagration, etc.; the "Queen of Sheba," with its superb accessories, its oriental splendor and a theme chosen from Hebraic history; "Rigoletto," with its old-time lyricism, still popular with many; "Hänsel und Gretel," more typically German than which it is difficult to imagine a subject; and "Tannhäuser," that perpetual delight of American audiences. None of our conspicuous nationalities has therefore any reason to complain; the manager is endeavoring to gratify all tastes.

Seldom has an opening been more auspicious. The house was packed to the doors with a dense mass of people, among which the Italian community was, of course, well represented. Undoubtedly "La Gioconda" is popular, and well deserves to be in many respects, whatever one may say of its artistic merits as judged from an advanced standpoint. The opera is certainly full of action and vivid contrasts, the latter, especially, forming a striking feature of Ponchielli's well-known work. What is most important here, however, is that the opera was admirably given. There was a finish about it which showed most careful preparation; and that is something to be truly thankful for. There was nothing fragmentary, nothing crude about this performance, and many passages of the score, which under ordinary conditions might have been performed in a commonplace manner, were transformed by the genius of big Caruso and his associates into veritable gems.

HUMPERDINCK IS HERE

VINCENT D'INDY ALSO ARRIVES ON
"KAISER WILHELM."

Composer of "Hänsel und Gretel" is Proud of American Pupils—D'Indy First Outside Director of Boston Symphony.

Herr Engelbert Humperdinck, composer of German comic opera, who became famous through his opera of "Hänsel und Gretel," arrived in New York last Tuesday night with Frau Humperdinck on the *Kaiser Wilhelm der Grosse*. Herr Humperdinck is about forty-five years old. He might be mistaken for a jolly landlord or the player of a bass viol in an orchestra. Unassuming, modest to a degree, amiable and engaging, he looks the humorist, which his work has proved him to be.

The composer will attend the first performance this (Saturday) afternoon at the Metropolitan Opera House of his fairy opera "Hänsel und Gretel," which Alfred Hertz will conduct. He will not conduct the orchestra, but will advise at the rehearsals.

Herr Humperdinck will remain here about two weeks. He spoke with pride last night of having seven or eight American pupils. The German Emperor appointed him to a professorship at the Berlin Musical High School.

Humperdinck was for years a music critic in Frankfurt. Now he lives in the Rhine country, and since his first success has devoted himself to music. His recent works were "The Forced Marriage," which was produced a few months ago under the direction of Richard Strauss, a "Moorish" symphony, and incidental music to "Königskinder," "Cinderella" and "The Merchant of Venice." He is now at work on opera comique intended for Vienna. Although only forty-six years old he was a protégé of Richard Wagner, and for a while chorusmaster at Bayreuth.

Vincent d'Indy the French composer, who accepted the invitation of Henry L. Higginson to conduct the Boston Symphony Orchestra in a series of concerts, also arrived on the *Kaiser Wilhelm der Grosse*. As the head of the Schola Cantorum, he exerts the widest influence over the musical students of France. M. d'Indy will be the first outside director to conduct the Boston Symphony.

In an interview with a representative of the New York Herald, M. d'Indy expressed himself as follows:

"I am to remain in America only three weeks," said M. d'Indy. "I am going straight to Boston and shall conduct the Symphony Orchestra there, in Philadelphia, Baltimore, Washington, Brooklyn and in New York, where the orchestra

will be heard December 7 and 9. I hope to be in Paris for Christmas.

"I shall conduct the works of composers of the younger French school represented by such men as Debussy, Dukas and Magnard. Several of my own works will be given, notably my second symphony—a 'Symphonie Poesie,' called 'Istar,' and an orchestra piece, 'Sauge Fleurie,' and I shall conduct a symphony composed by my master, César Franck, now dead, and called 'Psyche.'

"My two best operas," said M. d'Indy, in answer to a question, "are 'Fervaal,' which was played in the Opéra Comique, and 'L'Etranger,' which was also played in Paris.

"I am not acquainted with the works of American composers, but I hope to meet many of the composers themselves, especially the young ones."

MISS AUS DER OHE PLAYS IN NEW HAVEN.

Her Enjoyable Concert Wins Her Many Encores.

Miss Adele Aus Der Ohe gave a piano recital of marked interest on Thursday evening, November 16, in New Haven, Conn. Her programme began with Bach's fantasy in C minor, and ended with two virtuoso pieces by Liszt, the etude in E flat and a tarantelle. She played both these numbers with vigor and certainty of touch. The real gem of the evening, however, was the Chopin B flat minor sonata.

Among the smaller pieces were "Le Tambourin" by Rameau, "Le Rossignol en Amour" by Couperin, Schubert's Impromptu in F minor, Schumann's "Fabel" and a Brahms waltz. The pianist also played one of her own compositions, a spinning song, in the usual vein of spinning songs, but very pretty in effect.

The audience, which was a large one, encored Miss Aus Der Ohe most enthusiastically after the closing Liszt number and were rewarded with the Chopin E minor waltz.

KUBELIK'S FINGERS INSURED.

The Violinist Carries a Policy of \$50,000 Covering Both Hands.

Jan Kubelik, the violinist, who is due here on the steamship *Amerika* to make a tour of the country, is carrying an accident policy of \$50,000 on his fingers, or \$5,000 for each finger and thumb. The policy also provides that should Kubelik sustain a temporary injury that would interfere with his playing the company will pay his manager \$2,000 for each concert he misses.

Barnabee Flakes Success of "Cloverdel."

SOUTH FRAMINGHAM, Mass., Nov. 22.—Henry Clay Barnabee, formerly of "The Bostonians," scored a success here to-night in the first performance of the new musical satire "Cloverdel."

Gerardy Plays in Milwaukee.

Jean Gerardy, 'cellist, and Max E. Oberndorfer, pianist, gave a successful concert at the Deutscher Club in Milwaukee on the evening of November 16. Mr. Gerardy played St-Saëns' cello concerto, opus 33, a Bach aria, an "Abendlied" by Schumann, a Schubert berceuse, and "Pavillon" by Popper, besides joining with Mr. Oberndorfer in Boellmann's "Symphonic Variations" for cello and piano.

Cosima Wagner attended the first performance at Hamburg of the new opera, "Bruder Lustig," by her son Siegfried; an opera which, so the critics say, betrays less of the influence of Siegfried Wagner's father, or grandfather (Liszt) than of his teacher, Humperdinck, the composer of "Hänsel und Gretel."

SAMAROFF MAKES A HIT

THE AMERICAN PIANIST WINS THE CRITICS.

Intelligence of her Interpretations and her Beauty of Tone Make a Decided Impression at her Recent New York Recital.

MENDELSSOHN HALL, New York, Nov. 21st.—The second piano recital of Mme. Olga Samaroff. The programme:

Organ fugue, G minor.....Bach
Fantasia, op. 17.....Schumann
Novellette, op. 21, No. 2.....Schumann
Preludes, op. 28, Nos. 23, 21 and 24.....Chopin
Nocturne, op. 27, No. 1.....Chopin
Etudes, op. 25, Nos. 1, 5; op. 10, No. 12.....Chopin
Liebestraum, No. 3.....Liszt
Waldestraum.....Liszt
Rhapsodie, No. 15 (Rakoczy March).....Liszt

A stronger impression was made by Mme. Samaroff Tuesday afternoon at her New York second recital than at her first one. She was vigorously applauded by her large audience and had to respond to several demands for encores.



MME. OLGA SAMAROFF, THE PIANIST, WHO HAS BEEN RECEIVED BY THE CRITICS WITH MARKED FAVOR.

This American pianist has shown New York that she is a player of matured talent, who has studied her art with great thoroughness, and plays not only with musical feeling but with rare intelligence. She is equal to the intellectual demands of highly intricate compositions. She has the analytical faculty. Aside from this she has a finished and accurate technique, which is clean in rapid passages and marked by an agreeable quality of tone.

The New York Herald:—"Her playing throughout the entire programme was

characterized by intellectual grasp, good taste and refinement, and occasionally by warmth of imagination. It was these latter qualities that stirred the audience to its loudest applause."

The New York World:—"In complicated passages instead of burying themes she raises them into hearing and brings logic into her interpretations. Her technique is good, and she has a pretty tone."

The New York Sun:—"She is now a well equipped player, whose performances have many traits of high excellence. Among these are her wide range of tone color and her admirable pedalling. Her palette is very rich and her technique, always crisp and accurate, makes her treatment of rapid passages clear."

EAMES IN MILWAUKEE.

The Diva Is Warmly Encored.

Mme. Eames and her company appeared as soloists at the opening concert of the Arion Club of Milwaukee, given on the evening of November 16. The great singer had not sung in Milwaukee since her public appearance with the same organization fifteen years ago. She was heard by an enormous audience.

At the request of a member of the Arion chorus, Mme. Eames graciously added Gounod's "Gallia" as a third number. Her rule is to sing only two numbers at the concerts that she is giving on her present American tour. She consented to depart from this practice when she had learned that Melba and Nordica, at concerts of the Arion during the past few years, had paid the club the compliment of singing more numbers than their regular programmes called for.

Mme. Eames was warmly encored, and responded liberally. She won a great success. Every seat in the Alhambra Theatre had been sold.

The supporting company, which includes Emilio de Gogorza, the Spanish barytone, Joseph Hollman, the Dutch 'cellist, and Amherst Webber, the English pianist, contributed to make the concert one of the principal events of the musical season. An informal reception was tendered Mme. Eames after the concert.

Preparing for Newark Singing Contest.

The Brooklyn Quartet Club gave an admirable concert at Prospect Hall, Brooklyn, on the evening of November 16. German choral directors from all parts of the city were present to hear Angerer's "Ver-rauscht, zerronnen" (blown away, dissolved), which has been selected for the prize contest at Newark, N. J. The conductor went away with some good ideas, and as a result the various singing societies which are to participate in the competition will probably begin to study the work seriously at an early date.

The programme was of great attractiveness, and was made still more interesting by the appearance of such accomplished musicians as Louis Mollenhauer, violinist, Karl Griener, 'cellist, and Misses Lillian Boschen and Lillian Metzger and Mrs. Anna Treckmann.

Mr. Conried convinced the directors of the Metropolitan Opera that the present production is on an exceedingly liberal scale, and is said to have asked them for more money for improvements at a meeting last Wednesday.

SENOR GUETARY

Tenor, late of the Royal Italian Opera
Covent Garden, London

Concerts, Recitals, Musicales, Etc.

Assisted at the Piano by MISS AUGUSTA OSBORN

STUDIO, 27 WEST 61st ST., NEW YORK

Direction: J. E. Francke, Steinway Hall

Jennie Hall-Buckhout
Dramatic Soprano
Management HENRY WOLFSOHN, Personal Address
219 West 70th Street
NEW YORK
Phone 173 Columbus

ZILPHA BARNES-WOOD
Vocal and Operatic School
Pupils prepared for Church, Concert, Oratorio and Opera
Carnegie Hall, NEW YORK

Mme. SAMAROFF

TOUR NOW BOOKING

Direction of J. E. Francke

Steinway Hall, New York

Engaged by
The Boston Symphony
Philadelphia Orchestra
St. Louis Symphony
Society

and the Hess Quartette

CHICAGO MUSICAL COLLEGE

FOUNDED 1867.

DR. F. ZIEGFELD, President.

College Building, 202 Michigan Boulevard, Chicago, Ill.

The largest and most complete College of Music and Dramatic Art in America. Has the strongest faculty ever assembled in a school of musical learning.

BOARD OF MUSICAL DIRECTORS:

Dr. F. Ziegfeld
William Castle
Arthur Speed

Emile Sauret
Bernhard Listemann
Waldemar Lutschg

Dr. Louis Falk
Herman Devries
Alexander von Fioltz

Hans von Schiller
Felix Borowski
Mrs. O. L. Fox

Hart Conway, Director School of Acting

All Branches of

SCHOOL OF ACTING,
ELOCUTION,

MUSIC

SCHOOL OF OPERA,
Modern Languages.

RECENT ACQUISITIONS TO THE FACULTY:

WALDEMAR LÜTSCHG, The Russian Pianist.
ALEXANDER von FIELTZ, Composer.

HANS SCHROEDER, Baritone.

FREDERIK FREDERIKSEN, The Scandinavian Violinist.

FREDERICK MORLEY—Pianist—of London—England.

EMILE SAURET, The world renowned violinist, has been re-engaged for a term of years.

ILLUSTRATED CATALOG MAILED FREE.

RUSSIAN MUSIC PLAYED

THE RUSSIAN SYMPHONY SOCIETY
ILLUSTRATES TURMOIL OF
THE EMPIRE.

A Rich Programme of Unfamiliar Compositions Energetically Rendered—Orchestra has a Spirited Reception.

CARNEGIE HALL, New York, Nov. 18.—First Concert of Russian Symphony Society. Raoul Pugno at piano. The programme:

Fourth Symphony.....Tchaikowsky
Suite, "Snow Maiden".....Rimsky-Korsakoff
Second concerto for pianoforte.....Rachmaninoff

Making allowance for the uphill task of maintaining the reputation of a Russian Symphony orchestra, in this exceptional crowded time of the New York season, the performance under Mr. Modest Altschuler's direction was creditable and successful.

It had been announced that the character of the entertainment would be illustrative of the present political turmoil and welter in Russia. The audience seemed to think that the connection between the character of the music and the idea announced had been made good, and applauded vigorously.

Under Mr. Altschuler's vigorous baton the Fourth Symphony was very well rendered, and the playing of the orchestra showed that substantial progress has been made since last year. The audience was evidently delighted with Rimsky-Korsakoff's Suite, which was carefully and artistically rendered.

Mr. Pugno's rendering of the Rachmaninoff second concerto in C minor showed careful fidelity in the slow movement, and the last movement was marked by unusual brilliance and power.

The New York Herald: "Under the energetic baton of Mr. Modest Altschuler the enterprising organization interpreted an interesting programme in a manner that aroused enthusiastic applause and incidentally showed distinct artistic gains over its best playing of last year."

The New York Tribune: "The Russian Symphony Society will have to find something better in the line of unfamiliar music than that which was offered on Saturday night to justify its existence on artistic grounds."

MRS. ANTON SEIDL REDUCED TO POVERTY.

Enfeebled and Deaf, She Keeps a New York Boarding House.

Mrs. Anton Seidl, widow of the great Wagnerian conductor, has given up her retreat in the Catskills, and is forced to support herself by maintaining a boarding house on Lexington avenue in New York City.

The world that knew her years ago as Frau Seidl Kraus, the prima donna, would not now recognize the once famous singer, who is in feeble health and almost completely deaf.

Mrs. Seidl could not bear to hear a violin or go to the opera after the death of her husband. She says: "Anton Seidl came into my heart first, music next. He is gone and the music in my heart is dead."

"I shall never forget the first night of 'Tristan.' I went from my box to the stage to congratulate Jean de Reszke. He was standing in the centre of the stage with his arms round Mr. Seidl, kissing him. Finally Jean said: 'How you help us! You always make it easy for us. Ah, surely the spirit of Wagner hovers over you to-night.'"

Miss Zudie Harris, pianist and composer, has returned to her home in this country and will tour under the direction of Loudon G. Charlton. A piano concerto of her own composition, which had its first appearance in Paris last spring, will be heard this season with orchestra in New York with Miss Harris herself at the piano.

BISPHAM WITH CHICAGO ORCHESTRA.

At Extra Concert He Makes Splendid Impression.

The extra concert of the Theodore Thomas Orchestra in Orchestra Hall, Chicago, on the evening of Nov. 16 called forth unusual enthusiasm. Mr. Stock conducted, and the orchestra was assisted by Mr. David Bispham.

The orchestral programme included the Overture to "Der Freischütz," by Weber; Dvorak's "Scherzo Capriccioso," Opus 66; Saint-Saëns's Symphonic poem "Phaeton," and the Overture to "Tannhäuser."

The most important and perhaps the least interesting number was the "Witch's Song" of Wildenbruch, in the melodrama form given it by the German composer Schillings. It was splendidly sung by Mr. Bispham, and the orchestral accompaniment admirably supported him. In the earlier half of the programme Mr. Bispham sang "An Jenem Tag," from Lortzing's "Hans Heiling," and the "Farewell of Wotan," from "Die Walküre." The Wagner excerpt was especially satisfactory and impressive.

Mr. Stock's conducting confirmed the excellent impression he has made as the successor of Theodore Thomas.

SCHUMANN-HEINK SUDDENLY TAKEN ILL.

She May Lose Her Voice through Throat Trouble.

Mme. Schumann-Heink was suddenly taken ill last week while singing at Cleveland in "Love's Lottery," the comic opera in which she has been appearing for some time, and the company has been disbanded.

Mme. Schumann-Heink is said to be in danger of losing her voice on account of acute throat trouble. She will rest for a month in New York City.

Three members of the "Love's Lottery" will be placed immediately in Mr. Whitney's new production, "The Rose of the Alhambra," with Lillian Blauvelt as the star. Mme. Schumann-Heink's nineteen-year-old understudy, Miss Claire Maentz, who scored a hit with the opera house audience Saturday night, Nov. 18, in Cleveland, has joined Miss Blauvelt's company in Detroit. Mr. Whitney has arranged to star Miss Maentz soon.

Women Tenors.

News received from Lakeside, Minn., is to the effect that Miss Josephine Northmore, daughter of Mr. and Mrs. W. H. Northmore, possesses a genuine tenor voice ranging from E flat to high C. She has been training during four months, and all attempts at making her sing soprano in the same range, or contralto, have proved unsuccessful.

In Berlin another woman tenor has just given a song recital. Her name is Urany Verde. There is, however, this difference in the latter's voice, that when she sings pianissimo the tones produced are those of a contralto.

Leoncavallo to Tour America.

Rudolph Aronson, who has just returned to Paris from Italy, announces that he has concluded arrangements with Ruggiero Leoncavallo, the composer of "I Pagliacci," for an American tour beginning in October, 1906. Signor Leoncavallo will personally conduct "I Pagliacci" and excerpts from his latest opera, "Roland von Berlin," which he composed for Emperor William, and also his "Bohème," "Zaza" and "Chatterton."

Miss Craft Makes a Hit.

Marcella Craft, the American soprano, now singing with the Opera Company at Mayence, Germany, has made a big hit in that city.

REISENAUER DRAWS BIG HOUSE

HIS PLAYING OF BEETHOVEN CONCERTO CALLED "COLOSSAL."

Mr. Scheel of the Philadelphia Orchestra Gives Enjoyable Interpretation of Schumann Suite and Brahms' Second Symphony.

ACADEMY OF MUSIC, Philadelphia, Nov. 17 and 18.—Fourth rehearsal and concert of the Philadelphia Orchestra, Alfred Reisenauer, solo pianist. The programme:

Suite, "In Carnival Season".....Schumann
"Emperor" Concerto, in E flat.....Beethoven
Second Symphony, D major.....Brahms

The hall was packed; every seat was claimed either by the holder of a season ticket or the fortunate possessor of a single "admission." The large audience enjoyed the programme immensely.



KARL REISENAUER, THE DISTINGUISHED PIANIST WHO HAS AROUSED ENTHUSIASM BY HIS PLAYING OF LISZT.

Schumann's Suite was a novelty, and was given a demonstrative reception. The Second Symphony by Brahms was conducted by Fritz Scheel with a rare sense of interpretation and knowledge.

Mr. Reisenauer's work may be judged by the following clippings:

Philadelphia Press—"Mr. Reisenauer, the pianist, has been heard before in Philadelphia, and at that time, about two years ago, he made a decidedly favorable impression. It remained for the great pianist to reveal his colossal genius through the medium of a Beethoven concerto."

Inquirer—"He is really a big man, one of the very best among the leading pianists of the day."

North American—"Alfred Reisenauer, solo pianist, played Beethoven's great E flat major concerto—the 'Emperor'—brilliantly and with flawless technique."

REISENAUER BREAKS TRADITIONS.

Gives Serious Concert Sunday Night in New York

CARNEGIE HALL, New York, Nov. 19.—Recital by Alfred Reisenauer, pianist. The programme:

Sonata, C major, opus 53.....Beethoven.
Sonata, D major.....Schubert.
Etude, G minor.....Liszt
After Paganini.
Nocturne, E major.....Chopin
Etude, G flat.....Chopin

Mr. Reisenauer departed from New York Sunday evening traditions by giving a serious as opposed to a popular programme. His playing of the first two numbers occupied nearly an hour, and those in the audience who came to hear light music were probably disappointed very early in the evening. The applause for the first two numbers was not very marked and enthusiastic. But there were those there whose attendance was amply rewarded by the artist's masterly technique and the subtle effects in tonal color. The performance, even under unpromising conditions, must be considered a triumph.

In that part of the programme devoted to Chopin and Liszt, Mr. Reisenauer triumphed more distinctly over the traditional hindrances in New York interfering with a classical Sunday evening programme.

In the Chopin E major Nocturne, his exquisite phrasing and refined touch were conspicuous. In the second studies by Liszt, after Paganini, notably the one called "La Campanella," his playing was exceptionally beautiful. It is interesting to note that since 1894, the year in which his five hundredth concert in Russia was celebrated by a musical jubilee in his honor, Mr. Reisenauer has given nearly three hundred more concerts, or a total of nearly eight hundred in Russia alone.

The New York Herald says: "Mr. Alfred Reisenauer's brilliant accomplishments as a virtuoso have seldom been so strikingly exhibited in New York as they were at his pianoforte recital in Carnegie Hall last night."

The New York World: "That the pianist is capable, and a capable artist, had been proved long before last night's recital, but such readings as particularly that of the Beethoven Waldstein Sonata challenged criticism rather severely. It was evident that Reisenauer was in a strange playing mood."

The New York Times: "Mr. Reisenauer is a wonder worker in the variety of his touch and the exquisite subtlety of his tonal effects."

The New York Tribune: "He did many things, most of them demonstrating his most marvelous command of the whole wide gamut of effects possible on a modern grand pianoforte, some of them disclosing eccentricities of reading difficult of comprehension or explanation."

THE PEOPLE'S SYMPHONIES BEGIN.

Bach, Beethoven and Wagner the Composers Selected.

The popular symphony concerts which form so worthy a feature of the musical life of New York City have begun. This year, for the first time, they are given in different places in succession, to afford various sections of the city an opportunity to hear classical music and to go to concerts at which the same works are preformed more than once if they desire.

The first concert occurred November 23 at Cooper Union Hall. This was followed by one on the next day at Grand Central Palace, and the third will occur on Monday at Carnegie Hall. Bach, Beethoven and Wagner are the composers represented in the first trio of concerts. F. X. Arens is the conductor.

The musical programmes of the first set of concerts are well adapted to their purpose of interesting people of all classes. The works performed include an orchestral arrangement of Bach's G minor fugue, Beethoven's Fifth Symphony, and Wagner's overture to "Die Meistersinger" and "Elsa's Dream." Mrs. Eleanor Mark is the soprano soloist.

Mr. Mengelberg May Become Permanent Conductor of New York Philharmonic.

Willem Mengelberg, conductor of the Amsterdam Orchestra, whose public rehearsal and concert at the New York Philharmonic Society last week were so successful, sailed, on November 16, on La Savoie. It is understood that the Philharmonic Society offered to engage him as conductor. Though the terms have not been agreed upon, it is possible that Mr. Mengelberg may be the New York Philharmonic Society's conductor next season.

Milwaukee Glee Club Loses Director.

Charles J. Orth, organizer, and for five years director of the Milwaukee Glee Club, has resigned his position as director. This is the second time Mr. Orth has submitted his resignation, and upon his insistence it has been accepted by the club.

The Kenilworth Club of New Britain, Conn., will give the musical opera "Zephra" next month.

CARNEGIE HALL, NEW YORK
Monday Evening, December 11

SOLOIST
OLGA SAMAROFF
PIANIST

The
Philadelphia
Orchestra
FRITZ SCHEEL
Conductor
New York Representative, J. E. FRANKCE

KUBELIK
THE BOHEMIAN VIOLINIST

CARNEGIE HALL, NOV. 30, at 8.15 P. M.
DEC. 2, at 2.30 P. M.
Management Hugo Gollitz and Karl Junkermann
Knahe Piano used New York Representative, Julius Francke

DID NOT WED A PRINCESS

JOSEF HOFMANN'S EARLY DREAM
DID NOT COME TRUE.

His Wonderfully Brilliant Career—New Musical
Triumphs Await Him.

Josef Hofmann, whose marriage to Mrs. Marie Eustis was noted in our last week's issue, has had one of the most brilliant and precocious careers recorded in the annals of piano playing. As he is now only twenty-eight years of age, it is only fair to presume that he has not reached his highest musical development and that future triumphs await him. Certainly his playing in New York City last season showed splendid technical resources as well as breadth and subtlety of interpretation in rendering the greatest works of the masters, and the best critical opinion admitted that the promise of his precocity has been in large measure thus far fulfilled.



JOSEF HOFMANN, WHO WAS AN INFANT
PRODIGY AS A PIANIST AND WHO HAS
JUST MARRIED MRS. EUSTIS, A
WEALTHY SOCIETY WOMAN.

His wife is a daughter of Mr. James Eustis, former Ambassador to France, and she was divorced from her first husband, who was her cousin, several years ago. She has for some time been prominent in the Long Island colony at Westbury, and is also well known at Newport, as well as at Aiken, South Carolina, during the winter season. She resembles other members of her family in her devotion to music.

Mr. Hofmann was born in Cracow, Poland, in 1877, and when a mere child became a pupil of his father, Casimir Hofmann, who was professor of harmony and composition in the Warsaw Conservatory. Josef was his father's pupil until 1892, when he was placed under the instruction of the renowned Rubinstein for two years. The latter predicted the future triumphs of the boy, who had already given conspicuous proof of his gifts as a piano player before many audiences.

His first appearance in public was at the age of six years; at nine he made a tour of Germany, Denmark, Norway and Sweden; then he visited Vienna, Paris and London. In 1887-8, at the age of eleven, he first appeared in this country and gave fifty-two concerts in two months and a half.

The excessive strain on young Hofmann's physical endurance gave rise to rumors of his collapse, and the Society for the Prevention of Cruelty to Children interfered and prevented his playing any more at that time. He then went back to Europe to rest and to complete his musical education.

He reappeared in Dresden in 1894, after which he gave concerts in London, Berlin, Vienna and other large cities.

Mr. Hofmann will make another tour of the United States this winter. He has not quite realized his early dream of matrimony, for he told the late Henry E. Abbey that he wanted to marry a princess, according to the prediction of a fortune teller.

Mme. Sembrich appeared with the Boston Symphony Quartet in Worcester, Mass., Nov. 15. She was encored again and again, and after her last number made felt her charming self, for she drew off her gloves and seated herself at the piano to play her own accompaniment to "Das Nussbaum."

THE SYMPHONY ORCHESTRA PLAYS IN THE HIPPODROME.

The Experiment Shows the Place Well
Adapted for Sunday Concerts.

HIPPODROME, New York, Nov. 19.—New York Symphony Orchestra in first of a series of Sunday concerts. The programme:

Overture, "Mignon".....	Thomas
Hungarian Fantasia for flute and orchestra.....	Doppler
Air from "Le Prophète".....	M. Barrère.
Symphonic poem, "Les Preludes".....	Mme. Soder-Hueck.
Prelude and Bridal Chorus from "Lohengrin".....	Liszt
Good Friday Spell from "Parsifal".....	(Violin solo, Mr. David Mannes)
Procession of the Knights of the Grail, from "Parsifal".....	Wagner
Ride of the Valkyrior from "Die Walküre".....	Tschaikowsky
Suite, "The Nutcracker".....	(a) "Whisperings among the Flowers".....
(b) "Under the Trees".....	Von Blon
March from "Aida".....	Verdi

The most prominent place in the programme was given to the Processional music from "Parsifal." The orchestra was in excellent form and responded faithfully to the conductor's baton.

Mme. Ada Soder-Hueck, dramatic mezzo-soprano, was well received in the Air from the "Prophète" by Meyerbeer, and responded by an encore, accompanied by Mr. Damrosch.

Mr. Mannes, violinist, in the Good Friday spell of "Parsifal," and M. Barrère, flutist, in "Hungarian Fantasia," by Doppler, were both heartily applauded.

The experiment as to the acoustic properties was a perfect success; the pianissimo passages could be heard from every part of the immense building.

The concert was given as an experiment to test the acoustic properties of the Hippodrome, and from that point of view, as well as from that of attendance and enthusiasm, was entirely successful.

The New York Sun: "If anyone went with any fears as to how an orchestra would sound in the immense building, those fears were entirely dispelled, for in the remotest corner the lowest notes were distinctly audible."

The New York Times: "The acoustic properties of this auditorium, built for such different purposes, are remarkable."

HARVARD'S NEW ALLIANCE

NEW ENGLAND CONSERVATORY
WILL NOW ADMIT THE COLLEGE
STUDENTS TO ITS COURSES.

In Return Harvard Offers Conservatory Students
Privilege of Studying Languages, Acoustics,
and Elocution in Cambridge—Work in the
Conservatory to Count toward Harvard Degrees.

During the past few weeks arrangements have been perfected between Harvard University and the New England Conservatory of Music which promise results of the highest importance to musical study in Boston.

The arrangement provides on the part of the Conservatory for the admission of properly qualified students of the Harvard Music Department, not only into the Conservatory orchestra and chorus, but also into its courses in ensemble playing (chamber music) and in choir-training and liturgical music.

As before, opportunity will be given to the Harvard composition classes to hear their works performed by the Conservatory orchestra and chorus, but by no means the least important feature of the arrangement is the fact that for regular attendance at any of these various courses of the Conservatory, the University will allow credits toward the degrees of bachelor and Master of Arts in the academic course, just as credits are ordinarily given for special laboratory work in scientific courses.

In return for these opportunities, Harvard University offers to properly qualified students of the Conservatory the privilege of attending certain of its own courses; among these are courses in English, French and German literature, English composition, fine arts, physics (especially acoustics) and public speaking. Many students in both institutions have already availed themselves of the opportunities above enumerated.

FRANKO'S FIRST CONCERT

PROGRAMME OF OLD MUSIC MAKES
GOOD IMPRESSION.

Miss Haskell Sings Bach Aria in Beautiful Voice
—"Freshness and Vigor" of Old Numbers
Commended.

MENDELSSOHN HALL, New York, Nov. 16.—First of Sam Franko's concerts of old music.

Sam Franko began his sixth winter's season of concerts of old music in Mendelssohn Hall, New York City, on the evening of November 16. The programme embraced Handel's concerto grosso in G minor, the sixth of the "Twelve Grand Concertos" written in 1739, Stamitz's symphony in D major, the aria for contralto from Bach's cantata, "Was Gott thut, das ist wohlgethan," sung by Miss Leila L. Haskell, and Haydn's symphony in D major, the eleventh of the Salomon set.

These concerts have become one of the established features of the New York season, and it must be said that the appreciative following which supports Mr. Franko in his commendable work of cultivating old music is growing in numbers and influence. To rescue from oblivion these valuable compositions of the eighteenth century, compositions that are interesting in more than the merely historical sense is a highly commendable task in the artistic life of New York City.

The concert of November 16 was the first of a series of three, and was given with a small orchestra which Mr. Franko conducted effectively. The Stamitz work was the chief feature of the programme, and proved to be a composition of great interest to those who admire simplicity of outline and naiveté of spirit. Stamitz was the famous conductor of Mannheim, Germany, who developed the overture and who was credited by his contemporaries with being practically the inventor of expression and nuance in orchestral playing.

Those who are interested in the development of modern music are acquainted with the position occupied by Stamitz as one of the forerunners of Haydn in the cultivation of an embryonic form of symphony. He was also noted for his skill as a conductor. It was in the course of his experiments as a director that he developed a fondness for crescendo, which became a characteristic trait of his compositions and a matter of wonder to the musicians of his time.

Mr. Franko's orchestra brought out the crescendo freely in the first movement, which has two well-contrasted themes. On the whole, the music sounded fresh and stimulating, and doubtless the cultivated appreciation of it as rendered by Mr. Franko was accentuated by the thought that the music was composed when the symphonic world was young. It was shown plainly in this performance that when Haydn and Mozart set out upon their symphonic careers they were not pioneers, as is so often thought, but found the highways made straight, the valleys exalted, the mountains and hills made low and the rough places plain.

The Handel concerto and the Haydn symphony were perhaps more pleasing features of the concert, the former being performed by the orchestra with the proper fulness and sympathetic nearness, and that intimacy which is the soul of chamber music. In a larger hall and with a much larger orchestra this effect could not have been so well attained.

Miss Leila L. Haskell's number was very well sung, and she has effected an entrance upon the New York concert stage in a dignified and commendable manner. The air was a severe test, and the English horn and the organ accompaniment perhaps handicapped her. It was a pleasure, however, to hear her beautiful contralto voice, and to recognize the care and skill of her interpretation.

The concert was closed with a symphony by Haydn in D major, one that is seldom played in these days and that received the nickname of "The Clock" from some of the quaint conceits of Haydn's instrumentation.

The New York Tribune said:—"The prevailing note of the concert was one of freshness and vigor. The programme was one well calculated to pique curiosity, especially among students of musical history."

The New York World:—"The Stamitz work proved to be a composition of great interest."

The New York Times, speaking of the Stamitz work, said:—"There are striking touches of orchestral color in it. The grace and suavity of such music are still a pleasure to hear."

The New York Sun spoke of the majority of the numbers of the programme favorably, but, referring to the Stamitz work, said:—"It had more historical value than contemporaneous attraction. As a whole, the composition was not of much intrinsic worth."

PUGNO'S FIRST RECITAL

IN BOSTON HE IS WELL RECEIVED
IN OLD CLASSIC PROGRAMME.

No one plays Eighteenth Century Music so well,
says one Critic—Shows a Delicate Sympathy
with Old Composers.

JORDAN HALL, Boston, Nov. 15.—Recital by Raoul Pugno, pianist. The programme:

Prelude et Fugue, F minor, Gigue, B-flat major, Prelude et Fugue, D major, Concerto Italien, J. S. Bach; Gavotte, G major (de la 14me Suite), Gigue, G minor (de la 9me Suite), Handel; Les Roseaux, Le Reveil Matin, Couperin; Prelude, Courante, Le Rappel des Oiseaux, Rameau; Piece, A major, Scarlatti; Moderato de la 11me Sonate, F major, Sixth Sonate, A major, Paradies; Andante Varie, F minor, Haydn; Rondo, A minor, Op. 71, Sonate, D major, Alla Turca, Mozart.

In the programme for his first recital in this country M. Pugno, the eminent French pianist, confined himself to music of the 17th and 18th centuries. The selection was historically as well as musically interesting. M. Pugno displayed a confident mastery of technique and the musical sympathy which these old pieces demand. He maintained a strict artistic fidelity to the motive, time, and spirit of the composers represented, and as the evening went on the appreciation of his audience displayed itself in an increasing amount of applause.

The Prelude-Fugue of Bach, the Gavotte of Handel, and the Roseaux of Couperin were most beautifully rendered. Mozart's Rondo and Sonata were given with a power and beauty which revealed the composer to the audience in a manner which has rarely been observed in Boston before.

He responded to an encore by giving Weber's Rondo Brilliant, which was written early in the nineteenth century, and therefore preserved the musical consistency of the programme by going back as near as possible to the preceding century.

Boston has heard M. Pugno before, but it is safe to say that he deepened and confirmed the splendid impression he had made in previous visits.

Boston Herald: "Few of the ultra-modern and formidable pianists, who play as though they should wear sweaters and knickerbockers, could survive the test that Mr. Pugno appointed for himself."

Boston Transcript: "For the time his musical discernment and his musical imagination were all of that eighteenth century. Not a pianist of our time enters so intimately into its music, plays it with such just elegance, is so content to take it for what it is, and not for what we moderns might have made it, and sometimes try to make it."

Kaiser Wilhelm Dislikes "Oberon" Libretto.

The Kaiser, it is stated, has entrusted an eminent musician, whose name has not yet been disclosed, with the revision of Weber's last opera, "Oberon." His Majesty is not satisfied with the libretto, which is a very indifferent translation of Planché. The Kaiser has very strong likes and dislikes in the region of opera. Among his favorites are "Oberon" and "Der Freischütz." "Euryanthe," also by Weber, is another favorite; so is Beethoven's "Fidelio." The Empress, who is not so musical as her consort, enjoys Bizet's "Pêcheurs des Perles" and Kienzl's "Evangelimann" most, and when her children were younger often attended performances of Humperdinck's "Hänsel und Gretel."

Mme. Adelina Patti sang in Paris, Nov. 14, at the Châtelet, at a benefit concert for the Association of Dramatic Artists.



The Musical America Co.

PUBLISHERS

Published Every Saturday at 135 Fifth Ave., N. Y.

An independent Musical Newspaper, specially devoted to the musical interests of the United States and Canada.

JOHN C. FREUND - Editor

FRANK W. KIRK, Assistant Editor
ARTHUR W. SPENCER, Managing Editor

Boston Office:
DELBERT L. LOOMIS, MANAGER
Room 316, 120 Boylston St.
Long Distance Telephone
1931-1932 Oxford

Chicago Office:
CHARLES E. NIXON, MANAGER
241 Wabash Avenue
Room 409
Tel., Harrison 4383

Cincinnati Office:
EDMOND F. GRAND, MANAGER
919 Central Avenue
Telephone, Canal 2502 Y

Toronto Office:
H. H. WILTSHIRE, MANAGER
Mail and Empire Building
Telephone, 649 Main

MILTON WEIL, Business Manager
JOHN LAVINE, Manager for the Musical Profession

SUBSCRIPTIONS:
For one year (including postage) . . . \$1.00
Foreign (including postage) . . . 3.00
Single copies05

Telephones: 5070-5071 Gramercy
(Private Branch Exchange Connecting All Departments)

NEW YORK, SATURDAY, November 25, 1905.

In small orchestral concerts New York is perhaps ahead of Berlin. Sam Franko's concerts of old music are an old story in New York; over there the papers speak of some concerts of "orchestra chamber music" as an innovation.

The New York *Evening Post*, speaking of the popularity of Bruckner's seventh symphony in Munich and other German cities, asks why it is that Bruckner's music is so persistently ignored by conductors in America. It is pleasing to note, however, that Mr. Van der Stucken has included Bruckner's fourth symphony among the novelties to be brought out this season by the Cincinnati Orchestra.

"It is music described with perfect precision as charming," writes W. J. Henderson of Messenger's light opera "Véronique" in the New York *Sun*. Such a comment implies praise which is virtually unanimous and richly deserved, and the piece is likely to be accorded the same hearty reception in other cities which it has met with in New York, when its engagement of twenty weeks or so at the Broadway Theatre shall have ended.

Anton van Rooy says we have no smaller opera houses in this country such as that at Darmstadt, consequently our native aspirants have to leap into the Metropolitan from nowhere, and the feat is usually too much for them. In view of this fact, it is strange that Mr. Conried has found room for as many native stars as he has. American women are prominent in his casts this year, and he cannot be accused of an undue partiality for European celebrities.

Mr. Conried of the Metropolitan Opera is not less enterprising than sagacious, for his action in providing more performances of grand opera this winter has met with liberal financial support. To have continuous opera in New York for five months, with eight performances and a Sunday night concert each week, appears to be his fondest hope. If such a hope is to be realized, in New York or any other large city, it will be only through such qualities of persistency, confidence in the public, and devotion to high standards which Mr. Conried has shown; it would be a blessing for American music if we had more men like him.

One of the saddest things in our musical life in America is the well-nigh insurmountable barrier which confronts our talented young musicians who go to Europe to study and who come back well fitted for public careers. They have no way of getting before the public. A European success is al-

most the only passport to distinction at home. For this reason it is a pleasure to notice that Rudolph Aronson, of Paris, has taken charge of subscriptions for a fund the purpose of which is to pay the expenses of the débuts of deserving American students at European capitals. Most heartily do we wish that liberal contributions for this laudable object will be forthcoming.

This country has many able orchestral conductors: Gericke, Paur, Van der Stucken, Scheel, and Stock, for instance, not to name others. It is safe to say, however, that it has none more energetic and more ambitious for the artistic success of his orchestra than Walter Damrosch. Mr. Damrosch has relinquished grand opera and is giving his whole time and thought to the New York Symphony Orchestra, which is rapidly pressing forward into a commanding position. It opens the season greatly strengthened and improved by the additional players Mr. Damrosch brought from Europe, and has won many splendid compliments thus far. If its enterprising conductor continues to do for his orchestra what he has already done, it will have a most useful future and will win itself and its leader fame of the most coveted kind in a short time.

THE OPENING OF THE OPERA.

The marvellous scene at the first night of the opera on Monday—the splendid financial, as well as social and artistic success—must have made the old-time managers, like Maretzek, Mapleson, Abbey and others, turn in their graves with envy.

Where these pioneers struggled with the indifference of the social world, and with only a few wealthy music-lovers to rely on in case of need, and again and again faced bankruptcy, the manager of to-day triumphs because the opera has become a "fad" of society.

While we give all possible credit to Mr. Conried for his masterly work as director, and as a man of the highest artistic ideals, let us not forget the old managers in the past, who were the pioneers on the road on which Mr. Conried is to-day progressing with such triumphant success.

It is the men of the past who paved the way, and when we remember them, let us not forget Maurice Grau, who, following the disastrous seasons of Abbey, restored the prestige of the opera house and made possible Mr. Conried's triumph of to-day.

A REMARKABLE SEASON.

The musical season has opened with signs of a degree of prosperity never before surpassed in the United States, perhaps never before equalled.

Mr. Conried is giving more performances of grand opera in New York than ever before, and has secured a much heavier subscription than in any previous year at the Metropolitan.

Mr. Conried certainly—and perhaps Mr. Damrosch also—looks forward to the erection of a theatre which will be the means of giving New York more opera than it has now. Moreover, the various conductors in the metropolis are showing greater confidence and enterprise than ever before in providing the public with an astonishing abundance of high-grade symphony concerts. And in Europe they are complaining of the great drain of musical artists to this country.

This marked activity is not confined to New York City. In other cities musical organizations are planning more extensive undertakings than ever before; moreover, managers are displaying much energy in arranging for appearances of distinguished artists on important concert tours. Bauer, Reisenauer, and Pugno, Olga Samaroff, Bloomfield-Zeisler, and Joseffy, will give piano recitals; Kubelik, Marteau, Sauret, and Gerardy are either with us or about to arrive in America. Distinguished conductors and composers, including Vincent d'Indy, Engelbert Humperdinck, Felix Weingartner, and Rachmaninoff, will be here to direct important concerts or productions of their works. Besides, there are the unrivalled singers of the Metropolitan Opera Company—the best in the world. No one expects that any of these eminent

artists will meet with a cold reception. Everything points to an enthusiastic welcome.

The prosperity of the country has shown its effects on music so soon. The purveyors of high-grade amusements take it for granted that the average music-lover is willing to spend more for concert and opera tickets this year than ever, and no doubt they are right.

From this stimulated growth of musical culture, which is everywhere in evidence at the opening of the season, every person in the country who earns any portion of his livelihood by music is bound to benefit. For if the people of the United States are spending a million dollars more this season on music than they did last year, the result will be not alone that the great European celebrity will go away with full pockets—the teacher in the little country town in the West will find that he or she is earning more. The pebble cast in the pool in New York will send waves in all directions, awaking a subtle response in the most secluded village, which knows of concerts and operas only through what it reads in the papers.

A BOON TO MUSICAL EDUCATION.

The last barriers between a liberal education and a thorough musical training are being broken down. It is no longer true, as it formerly was, that one must renounce one to get the other. Our universities and conservatories, instead of frowning upon each other, are beginning to co-operate for the ends which they both have in common.

Harvard University will now permit students in the New England Conservatory of Music to take courses in modern languages and literatures, fine arts, and acoustics in Cambridge. It will also allow candidates for its own degrees to qualify for A.B. or A.M. with the studies that they pursue at the Conservatory. From this helpful and wholesome interchange of courtesies real benefit is certain to be derived by the students in both institutions.

America has unfortunately too many schools of music, and too many colleges seeking to do the work of schools of music. It would be better if we had only a few such schools, and if those few had only the very best equipment, such as that of the New England Conservatory. The wastes of competition would then be eliminated, and the standard of musical education would be lifted everywhere to the highest plane, while the colleges, by limiting their efforts to that which falls more naturally within their sphere, would discharge their own special functions with greater efficiency. But that result can never come about until prejudices have been conquered and our colleges and conservatories are willing to treat each other as equals and allies. We seem to be on the road to the attainment of that ideal now.

Victor Herbert's "Babes in Toyland" is drawing large audiences in Boston, and promises to be even more of a success than the same composer's sprightly "Mlle. Modiste," in which Fritz Scheff has won so many compliments.

Seven, twelve, and twenty-four cents are the prices to be paid for tickets for a popular series of concerts of chamber music to be given in Munich this season. The players are members of the famous Kaim Orchestra.

Signorina Tetrassini was in San Francisco last week awaiting the advice of her attorneys, who have been in consultation with the representatives of Mr. Conried regarding her contract. She refuses to sing secondary rôles and wants adequate compensation. The report that she had broken her contract and skipped to Mexico with an Italian opera company was untrue.

Jules G. Lombard, formerly of Chicago, 80 years old, famous as a rally singer in the Civil War, was tendered a banquet in that city, November 23. During the Civil War, Abraham Lincoln wrote him a letter asking him to continue to sing "Rally Round the Flag" and other such airs which inspired thousands of men to take up arms for their country. He is tall and straight and his voice is said to be as good as it was forty years ago.

PERSONALITIES.

Chadwick.—George W. Chadwick, the director of the New-England Conservatory of Music, Boston, is in Europe studying conservatory methods.

Elgar.—Sir Edward Elgar maintains that national anthems are as a rule "rubbish." Even if they have a good tune, he says, it is likely to be borrowed.

Arens.—Mr. Arens will give his lecture recital on the music of the 16th century in Cooper Union Hall, New York, on the evening of Nov. 28. Miss Jennie Hall-Buckhout, soprano, will be the soloist.

Calvé.—Mme. Calvé told a press interviewer in Philadelphia a few days ago that Boston had the most appreciative and sympathetic audiences in America. She considered Debussy the most talented of the newer French composers.

Conried.—The Metropolitan Opera House director, speaking of the whims of prima donnas in a magazine, says that "It seems to take vanity, voice, temperament and brains to make a great singer; and these qualities are seldom distributed in equal proportion."

Gadski.—It is worth noting that Mme. Gadski is always referred to in Germany as "Mme. Gadski of New York." This is an interesting variation on the stereotyped assertion that no American artist can gain fame here without a European endorsement. Mme. Gadski has spent nearly the whole of her professional career in America.

Henschel.—Georg Henschel, who was the first conductor of the Boston Symphony Orchestra, will go to Boston from New York to be present at the concert that is to be given to-morrow (Sunday) evening for the benefit of the pension fund of the orchestra. The concert will be commemorative of the twenty-fifth season of the organization.

Grieg.—The eminent Norwegian composer, whose splendid dramatic cantata, "Olaf Trygvason," is in rehearsal by the Mendelssohn Choir, of Toronto, for performance at the first of the cycle of four concerts to be given under the auspices of the society in February next, has written a cordial personal letter to the director in which he expresses his gratification that the work has been chosen as one of the principal novelties of the cycle.

Humperdinck.—The composer of "Hänsel und Gretel" is soon to attend the first performances of that opera at the Metropolitan Opera House. His new opera, "Heirat wider Willen," is to be performed in Berlin and has already been given before a select audience at Stuttgart. It is the opinion of those who heard it that the author of "Hänsel und Gretel" has surpassed himself in his latest score. The opera has already been secured for Wiesbaden, Kassel, Halle, Prague, Vienna, Leipzig and Munich.

Rachmaninoff.—Rachmaninoff, the Russian composer, and Safonoff, the conductor of the Moscow Conservatory, are occasioning their friends in this country some uneasiness on account of the disturbed and dangerous condition of Russia. So far as is known, neither has come to any harm as yet, and Safonoff is now removed from the sphere of danger. He is living with his son, who is ill, in Switzerland. Rachmaninoff is still in Moscow, and though his friends have not heard from him for some time, they do not believe he will be prevented from carrying out his plans for the winter.

MacDowell.—Edward MacDowell's very serious illness continues to alarm his friends. Music lovers of this country and Europe will wait with anxiety for further developments, hoping that this highly gifted creative musician may be spared to continue his work. Mr. MacDowell returned to his New York home recently from Peterboro, N. H., where he spent the summer. His condition has not improved, despite the devoted care of Mrs. MacDowell and the efforts of others to help him back to health and strength. Mr. MacDowell has received many appreciated letters from friends in this country and abroad, extending sympathy in the dark, discouraging days of his present illness.

THE WAY THE WIND BLOWS

THE NEW PAPER IS KINDLY RECEIVED AND SUBSCRIPTIONS ARE COMING IN BY EVERY MAIL

The modest reappearance of MUSICAL AMERICA seems to have met with favor. Subscriptions and kind words of encouragement are being received in every mail. The paper is, of course, only as yet in its infancy, but it hopes to show growth and improvement with each succeeding issue. Subjoined are some extracts from letters and newspapers received:

From the Buffalo, N. Y., *Express* of Nov. 19, 1905.

Musicians will remember well that clever publication called MUSICAL AMERICA, of which John C. Freund, of New York, was editor. After a period of several years Mr. Freund has decided to revive the paper under the same name, and the first number of MUSICAL AMERICA, *redivivus*, has been received by the *Express*. It is full of news, written in a spicy, fascinating way, for Mr. Freund rightly considers dullness one of the cardinal sins, from the newspaper viewpoint. MUSICAL AMERICA is heartily welcome.

From the *Music Trades Review* of Nov. 18, 1905.

There is no question regarding the desire of the profession to have an independent, truthful musical exponent issued in this city, and John C. Freund in his MUSICAL AMERICA is eminently qualified to fulfil the requirements in every particular. He has behind him a splendid organization and he proposes to make of his new publication, which appeared this week, a newspaper in the truest sense—one that will fittingly portray the musical life of this country. The first issue is bright, entertaining, and replete with interesting matter which promises a successful career for this publication, which must appeal not only to the musical profession, but to a wider field—to lovers of music everywhere in America. The profession, too, will hail with joy the advent of a paper which shall represent our musical interests in a fair and consistent manner.

Boston, Mass., Nov. 18, 1905.

Mr. John C. Freund:

We are pleased to welcome the first number of MUSICAL AMERICA, which has just reached us. Please accept our congratulations upon the appearance of the publication, and accept also our best wishes for its great success. We should like to enlarge and continue our advertisement indefinitely, as an indication of our enthusiastic approval of your admirable paper.

Faithfully yours,
CHICKERING & SONS.

UNIVERSITY CLUB, Baltimore,
Nov. 19, 1905.

Mr. John C. Freund:

I beg to offer you my sincere felicitations on the occasion of the reappearance of MUSICAL AMERICA. May it live long to do the work which you have begun so auspiciously!

Believe me with sincere regards,
Very truly yours,
THOMAS STOCKHAM BAKER.

BUFFALO, N. Y., Nov. 18, 1905.

Mr. John C. Freund:

Was glad to receive again MUSICAL AMERICA, which brought to me quite a lot of musical news. I hope sincerely that you will receive sufficient support this time. It would seem, from what the musicians tell me, that there is a good chance for a paper like yours.

Wish you much success,
MARIANNE BLAAUW.

I enclose a year's subscription to MUSICAL AMERICA.
MME. LILLIAN NORDICA.

I send you herewith a subscription to your MUSICAL AMERICA.

MARCELLA SEMBRICH.

Enclosed find a year's subscription.
AUGUSTA COTTLOW.

We enclose a year's subscription to MUSICAL AMERICA.

HOPE COLLEGE LIBRARY,
Holland, Mich.

Congratulations on first issue.

LYON & HEALY, Chicago.

Gladly subscribe to MUSICAL AMERICA.
ROBERT C. KAMMERER, N. Y.

Enclosed find a year's subscription to MUSICAL AMERICA.

FRANK A. LEE, Cincinnati.

Glad to subscribe to the new paper.

E. N. KIMBALL, JR., Boston.

Good luck to MUSICAL AMERICA, "a newspaper." Here's my dollar!

ABRAM RAY TYLER, Beloit College, Wis.

Just looked over the fine and interesting paper MUSICAL AMERICA, and enclose check for five subscriptions. You are bound to find success on the lines on which you have started.

VICTOR S. FLECHTER, N. Y.

I enclose two subscriptions for MUSICAL AMERICA. ROBERT MITCHELL FLOYD, N. Y.

Am pleased to enclose a subscription, and wish you great success.

FRANCIS CONNOR, N. Y.

Am ever so glad to know my old friend, John C. Freund, is again to the front with MUSICAL AMERICA. I enclose my subscription with pleasure.

LUISA CAPPANI, N. Y.

Enclosed please find a subscription to MUSICAL AMERICA.

CHAS. H. PARSONS, N. Y.

I send you my subscription for MUSICAL AMERICA.

EMILIO BELARI, N. Y.

Pleased to subscribe. It's on the right lines.

CHAS. K. HARRIS, N. Y.

I enclose a year's subscription to MUSICAL AMERICA.

ARNOLD SOMLYO, N. Y.

Enclosed find a year's subscription to MUSICAL AMERICA.

MME. LOUISE LABLACHE-DIMITRESCO.

Here's a subscription to MUSICAL AMERICA from

L. M. RUBEN, N. Y.

I enclose a year's subscription to MUSICAL AMERICA.

ERNEST GOERLITZ,

Metrop. Opera House.

Put me down as a subscriber. Best regards.

E. H. COLELL, Orange, N. J.

Enclosed a subscription. Wish you the best of success.

STRAUBE PIANO Co.,

Chicago.

I enclose a subscription to MUSICAL AMERICA.

G. GUÉTARY, N. Y.

Enclosed a subscription for the new paper.

GUSTAV L. BECKER, N. Y.

Enclosed find a year's subscription to MUSICAL AMERICA.

THEODOR HABELMANN, N. Y.

I enclose a year's subscription.

MISS MARY L. WEBB, N. Y.

Enclosed find a year's subscription to MUSICAL AMERICA.

F. GRECO, N. Y.

I enclose subscription. Wish you every success in the enterprise. Kindest regards.

G. FRED KRANZ, Baltimore.

Wish you success. Enclosed find a year's subscription.

DOMINION ORGAN & PIANO Co.,

Canada.

The above are only a few of the many letters received. In the first twenty-four hours after the appearance of the paper over 300 subscriptions to MUSICAL AMERICA were received through the mails. That tells the story.

REISENAUER SAYS AMERICANS HURRY TOO MUCH.

The Pianist Greatly Annoyed by Demands upon His Time.

The New York Times of Sunday, Nov. 12, gives an amusing account of the diversions of Herr Reisenauer. He was very wakeful, having slept much while crossing the ocean, and after a dinner at the New York Athletic Club seemed more awake than ever. Billiards, chess, and other amusements succeeded each other, and did not seem to tire him, even when prolonged for hours. Then he went to bed with the idea of resting far into the next day.

He woke up earlier than expected, however, and demanded his breakfast in bed. Instead of that, an avalanche of requests came in upon him for a certain score which he had lost, and other requests for his services threatened to spoil his day.

The man who the evening before had been equal to any exertion in billiards, chess or anything else, now gave way completely, and decided that Americans hurried too much.

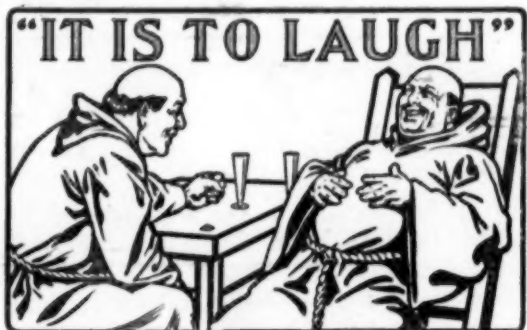
"Ach Gott!" he said, "what is it that I am, a race horse? No, I go no further!" Then he was allowed to go back and sleep.

Cremona Has Had So Much Trouble Violins Are Never Mentioned

Cremona violins have such a world-wide reputation that it is rather amusing to learn from the account of a traveler, who recently visited the town in question, that the violin is a veritable *bête noir* to the honest Cremonese.

He did not see or hear a violin while he was there, and he asserts his conviction that not a soul in Cremona possesses one.

"From what I afterward learned," he continues, "I came to the conclusion that the people of Cremona had for so many years been asked by strangers concerning the Cremona violins and their makers that in a fit of justifiable rage they had resolved that the entire subject of violins should be ignored both by themselves and the strangers who might venture within their gates."



She—"I really don't care for these musicals." He—"Neither do I; one is interrupted so often by somebody singing."—Puck.

Miss Mewsickle—"Don't you just love Bach?" Mr. Knottso—"Well, yes—in the springtime. But as a general thing I prefer Pilsener."—Cleveland Leader.

The Count—"Ma foi! I had a beautiful dream last night!" The Baron—"What was ze dream?" The Count—"I dream zat I was marrying into a life insurance family."—Puck.

Sunset Sims—"So yer jess had three jobs offered yer all ter once! How did yer feel?" Northern Lytes—"Oh, goodness! Just like a woman if she should see a ghost, a mouse, and a burglar all simultaneous."—Life.

"Did you have a good time during the social season last winter?" "Well," answered Mr. Cumrox, "I ate a lot of things I don't like, met a lot of people I don't know, and bought a lot of things I don't need. So I guess I must have had a good time."—Washington Star.

"It seems to me," said Mrs. Oldcastle, "that in these days there is no hope for the man who lacks initiative." "I know it," replied her hostess. "That must be one reason why Josiah has such wonderful success. He gets initiated in something new nearly every week."—Chicago Record-Herald.

FIRST CONCERT OF BOSTON APOLLO CLUB.

Its Singing Hardly to be Improved upon.

The first concert of the Apollo Club in Boston, on the evening of Nov. 15, was marked by much variety. There were songs set to tunes of novel freshness, two numbers were solo parts, and one for quartet and chorus.

The special features of the programme were Attendorfer's "The Storm," Mendelssohn's "To the Sons of Art," and "Sunday on the Ocean" by Heinze. Other works were by Brewer, Deland, Clayton Johns, and others. "The Storm" was especially effective. It was given very impressively and received with great enthusiasm by the audience.

"Sunday on the Ocean," a quieter number, supplied a pleasant contrast to the tempestuous piece which had preceded it. The club showed remarkable gradation of tone, its crescendo being striking whenever Director Mollenhauer called for increased volume of tone. The singing was so good that one came away with the impression that it could not be improved upon.

W. R. Chapman Will Not Cancel Any Dates.

WALDORF-ASTORIA, Nov. 20, 1905.

Mr. John C. Freund:

MY DEAR SIR—I note in your paper an allusion to Mr. Chapman's illness, in which you state that he has been obliged to cancel his engagement for the first concert of the Rubinstein Club. As this is not so, may I trouble you to make a correction?

Mr. Chapman is rapidly recovering from a very severe attack of the grippe, and expects to be in New York next week and conduct his concerts as usual. As the first concert does not take place until the 14th of December, he will undoubtedly be in good form.

The dates for the season are December 14, February 15 and April 19, and the club is most prosperous and flourishing in every way.

Very truly yours,

MRS. EMMA L. CHAPMAN, Secretary.

Remember that a year's subscription to MUSICAL AMERICA is only one dollar!

"Why do you call it a French opera?"

"Why not?"

"Well, every one of them sang in Italian."

"On the stage, yes; but what does that amount to? All the gowns in the boxes were from Paris."—St. George's Journal.

"Miss Jones, will you permit me to lay this gift at your feet?"

"Pardon me, but I am not used to receiving presents from gentlemen."

"But it is only a volume of my poems."

"Very well, then; I thought it was something valuable."—N. Y. German Herald.

A teacher was in the habit of giving to her pupils daily a list of words with their meaning, testing the children's memories the next day. One day she gave the word "plagiarist," defining it, somewhat obscurely, as "a literary thief." The next day the youngest member of the class was asked to define the word. "A plagiarist," said he solemnly, "is a—a—little hairy thief."—Lippincott's Magazine.

There is a man living in Waterbury, Conn., who is the head of a large family, nearly every member of which is a performer on some kind of musical instrument.

A Bostonian, who was visiting the house of the Waterbury man, referred to this fact, remarking that it must be a source of great pleasure to the family, but to this observation the father made no reply.

"Really," continued the Bostonian, "it is remarkable. Your younger son is a cornetist, both your daughters are pianists, your wife is a violinist, and I understand the others are also musicians. Now what are you, the father of such a musical combination?"

"I," replied the old man, sarcastically, "I am a pessimist."—Harper's Weekly.

JOHN C. FREUND

AND HIS NEW PAPER, "MUSICAL AMERICA."

(From the N. Y. "Journalist" of October 8, 1898.)

To-day, as I peruse the first number of Mr. John C. Freund's handsome new weekly, *MUSICAL AMERICA*, memory recalls the time, over a quarter of a century ago, when I first met Mr. Freund, at the Savage Club, London. The Savage Club has no counterpart in this country; its membership is restricted to active workers in literature and art; to be elected a member is a high distinction. Mr. Freund was then only twenty-two years old, but he was the editor of the Oxford magazine, *The Dark-Blue*—named after the university color—and he had just produced, at the Queen's Theatre, London, his first play, "The Undergraduate."

The Dark-Blue was Mr. Freund's earliest publication, and in some respects the most important. He had gone to Oxford upon scholarships won in open competition, and in his second year, before he was of age, conceived and carried out the plan of a magazine to give young university men the chance of a hearing under the aegis of famous names. John Ruskin was much interested in the undertaking. So was Charles Reade, who secured for it a good contract from the Boston publishers, the Osgoods. Among the contributors were Swinburne, the Rossettis, Karl Blind, Lord Dunraven (then Lord Adair), Professor Blackie, Tom Hughes, W. H. Mallock, Andrew Lang, W. S. Gilbert, Franz Hüffer, Henry Kingsley, Joaquin Miller, and Madox Brown. In *The Dark-Blue* appeared the first review that introduced Walt Whitman to England.

"The Undergraduate," a clever stage picture of college life, which might be profitably revived, was written by Mr. Freund in three days and nights, and was produced, in 1872, by Miss Henrietta Hodson, now the wife of Henry Labouchère, M.P., the editor of *London Truth*. The only parallel instance of precocity in play-writing was Boucicault, who produced "London Assurance" at the same age.

Mr. Freund was born in London, November 22, 1848, of German parentage.

His father was for years the leading foreign physician of the British metropolis, and was the director of the Scutari Hospital during the Crimean War. His mother attained great prominence in England and this country as a writer upon sanitary, hygienic and food economics under the nom-de-plume of "Amelia Lewis." She had her salon in London, which was attended by the most famous personages of the period.

All these advantages of social position, university connections and literary prestige Mr. Freund sacrificed by a youthful marriage. He quarreled with his father and sailed for New York. Here he wrote several stories for leading weeklies, and then began what is really the work of his life—the establishment of independent trade papers with artistic annexes.

First he connected himself with the late Philip Bonfort in the *Wine and Spirit Gazette*, although he knew nothing about wines and spirits except as beverages. Then he started the *Hat, Cap and Fur Trade Review*, although he knew nothing about hats, caps and furs except as articles of apparel, and he helped to win for the trade that splendid fight against a monopoly in which Robert Dunlap led the fur hat makers. The grateful hatters subscribed so liberally that Mr. Freund was able to purchase the *Arcadian*, the predecessor of *Puck* as a comic weekly. This paper was named after the Arcadian Club, an offshoot of the Lotos, and at the club house on Fifth avenue its weekly dinners were given, rivaling those of *Punch*. "As bright as the *Arcadian*," used to be a proverb. Mr. Freund made it more literary than comic, and it had a large circulation. George Butler, the nephew of General Ben Butler and the husband of Rose Eytinge, later purchased the paper. A file of the *Arcadian* would be a gold mine of ideas for present-day writers. It sparkled with wit and humor.

In 1875, when twenty-seven years old, Mr. Freund made himself a factor in the

musical industries, and has steadily maintained and strengthened his position until he is now the recognized authority in musical art and business. He started the *Music Trades Review*, the first strong musical paper published here in English, and the first to have a regular trade department. The *Review* developed into the *Musical and Dramatic Times*, the best paper ever published that was devoted exclusively to music and drama. The title became so valuable that it was bought by the proprietors of a new daily. Compare the *Musical and Dramatic Times* with the "Piano Purchaser's Guide," the *vade mecum* of the trade, which is one of Mr. Freund's recent productions, and you will note how the thoroughly practical side of his character balances and sustains the artistic.



JOHN C. FREUND, EDITOR OF "MUSICAL AMERICA."

Four years later, temporarily tired of journalistic work, Mr. Freund roamed through Colorado and New Mexico. Every day brought its adventures. But in a year the press renewed its irresistible attractions, and Mr. Freund was back in New York, the promoter and editor of a weekly called *Music*, which was afterwards extended to *Music and Drama*. In 1884 the weekly became a daily—the first musical and dramatic daily ever issued—and for a year it was very successful. But the failure of young Albert Weber, one of the principal stockholders, was unfortunately fatal to this bold and novel enterprise, which nobody else has had the courage or the capital to repeat.

After another popular revival of *Music and Drama*, Mr. Freund wrote his second play, "True Nobility," produced by the elder McVicker, at his Chicago Theatre, in 1885. The hero was an extraordinary character, an old Frenchman, and when Mr. Freund read and explained the part to McVicker the astute manager asked, "Why don't you play it yourself?" Mr. Freund had no stage experience; even as an amateur, but he had attended many rehearsals, and he at once adopted McVicker's suggestion and made a surprising success. This for awhile misled him into professional acting. He played with Frank Mayo's company and then for a year was the leading man with Madame Janish, who starred all over the country. But, like the Colorado expedition, acting was only one of the eccentricities of genius, and the Wilhelm Meistering ended in his return to journalism.

In 1887 Mr. Freund took the little eight-page paper, the *American Musician*, the organ of the Musicians' Protective Union, and in three years transformed it into the largest, handsomest, most interesting and

most important of musical and dramatic periodicals. Then came disputes with his partners, and he left the *American Musician* and started *Music Trades*. A complicated series of law suits followed. Mr. Freund was haled to court every day upon all sorts of charges. I accompanied him to court, heard all the testimony, and was delighted when the judge finally declared, with emphasis, that there was not the slightest evidence to sustain any of the charges. But these suits, although they established his blameless character, exhausted his resources, and Mr. Alfred Dolge took instant advantage of this circumstance and urged him to leave New York and found a paper at Dolgeville, Herkimer County, to advertise and grow up with the town.

Mr. Freund went to Dolgeville in 1891 and founded the *Dolgeville Herald*. His vigorous editorials soon gave it a national reputation. Its subscription list was many times larger than the entire population of the township. Leading politicians complimented him upon his work, and the *Tribune* and other prominent papers quoted his articles. But Mr. Dolge was already involved in the troubles that culminated in his disastrous failure, after a desperate effort to form a Piano Trust.

Therefore, in 1893, Mr. Freund came back to New York and resumed the publication of *Music Trades*. Despite the worst period that the piano trade has ever known, the paper was an immediate success, and for five years this success has continued and increased until *Music Trades* stands without a rival, all opposition having been disarmed or destroyed like Cervera's fleet at Santiago. The trade work, the artistic work and the miscellaneous work which Mr. Freund has done during twenty-eight years seem to have united in giving his paper instantaneous popularity and influence. A tour of the United States, which he made two years ago, brought him into personal communication with manufacturers, dealers and agents, and gave him such assurances of regard, respect and support that he has now added *MUSICAL AMERICA* to his publications, in order that musical art may be as ably represented as musical industries are in *Music Trades*. The new paper will not interfere in any way with the trade paper. It has its own staff, and it begins with an excellent list of advertisers and subscribers.

During Mr. Freund's long and varied career, an account of which reads like a romance, he has always stood stoutly for independence in journalism, especially in trade journalism, and in musical and dramatic journalism. His first efforts when he arrived here, a boy, were directed against a trade monopoly. His first experiments in the music trade were handicapped by the fact that the great houses, upon which he confidently relied for support, were opposed to independent journalism; they wanted salaried slaves of the pen, and not intelligent and impartial coadjutors. But Mr. Freund has lived to see the entire trade a unit in applauding and endorsing his independent policy. He has helped many a musician and many a writer, and he has firmly held that the indispensable requisite of a good paper is a strong and able staff. On all of his periodicals the best writers, obtainable have been employed, and it is a tribute equally to his personality and his editorship that all of them have been ready to re-enlist whenever he has called for their services.

Happily married in the prime of life, and with the experience of many years and many experiments to guide him, Mr. Freund launches *MUSICAL AMERICA* under the brightest auspices, and all will join me in the hearty wish for long life and success to the new paper, which must appeal strongly to the musical world, for, as Mr. Freund says in his opening article, "It has arisen to chronicle the national endeavor in music and to assert a principle, the principle of honesty and justice in musical journalism."

STEPHEN FISKE.

The Alpha male quartet sang at the laying of the corner stone of the new Bloomingdale Reformed Church, New York City, last Sunday week.

MARIE HALL'S FIRST BOSTON CONCERT.

Maidenly Charm of Her Playing and Personality Win Appreciation.

JORDAN HALL, Boston, Nov. 14.—Marie Hall's first concert in Boston. Hamilton Harty, pianist. The programme:

Sonata in E major, for violin and piano....Bach
Concerto in G minor.....Bruch
La Folie.....Corelli
La Complaissante.....Ph. E. Bach
Le Voleur flottant.....Couperin
Menuet.....Mozart
Le Cygne.....Saint-Saëns
Moto Perpetuo.....Novacek

Miss Marie Hall impressed her audience with her youthful charm and artistic sincerity at her first Boston concert. She was enthusiastically applauded, and many encores were demanded. Beginning mildly at first, the audience grew warmer and warmer in appreciation throughout the evening.

Miss Hall is a little woman with wistful brown eyes, of slight physique and nervous temperament. She charmed those who went to hear her by her attractive personality.

Her performance showed a great command of technical resources, but not that alone, for she played with her own individual interpretation. She responded to the demand for encores with Dvorak's "Humoresque" and the familiar Air by Bach.

Press comments were:

Boston Herald—"She does not impress the hearer as a woman who has sounded the depths and known the heights of emotion, but there is a maidenly charm, a youthful fragrance, in her playing."

Boston Transcript—"The maturest of violinists might envy her mastery of their intricate art. The composer may say what he will, as he will. Miss Hall repeats it freely after him, without the smallest slip. Some day that composer may kindle her mind and stir her heart. Then she may do as much for her listeners."

SCHWARZ TO DIRECT BUFFALO ORPHEUS SOCIETY.

Former Conductor of Stettin Municipal Theatre is only Twenty-eight Years Old.

The appointment of Victor Schwarz, of Stettin, Germany, to be conductor of the Buffalo Orpheus Society, is announced. It was referred to as probable in our last issue. Mr. Schwarz succeeds Joseph Mischka, who has been acting director for the Orpheus the past few weeks.

Mr. Schwarz is a young man, twenty-eight years old, and began his professional studies at Vienna, under Professor Herman Graedener. After three years at Vienna he went to Munich, where he became a pupil of Carl Rheinberger, the great organist. There he had the privilege of conducting choruses and directing several concerts in the pupils' orchestra. During the second year of his stay at Munich he rehearsed the solo and chorus parts of Siegfried Wagner's then new opera, "Der Baerenhaeuter" (The Idler), and was called the following year to Bayreuth, to assist in the preparatory work for the performance of Wagner operas. Mr. Schwarz went thence to Augsburg and later was conductor of the Municipal Theatre at Stettin.

MR. HENDERSON LECTURES ON THE ORCHESTRA.

He Advises his Hearers to Study Each Instrument.

W. J. Henderson's lecture on "The Orchestra and Its Instruments" drew a large audience in Philadelphia on November 15. The speaker defined an orchestra as "a human instrument, played upon by one man, called the conductor." This one instrument, he said, was made up of many independent parts, each bearing a perfect relation to the whole. He made an eloquent appeal to all lovers of music to learn the capabilities of each instrument, and to train themselves to recognize its voice in the orchestral chorus, this being a duty not only to themselves, but to the composer and to the conductor who interprets the music.

Illustrations selected from classic and modern composers were rendered by the Philadelphia Orchestra.

REGER'S SONGS CHARM MUSIC-LOVERS.

One Critic Says Songs Never Meant So Much as These.

Max Reger's fame is steadily wending its way westward, as was shown by the song recital given by Ernest Sharpe at Chestnut Hill near Boston Nov. 15. Mr. Sharpe selected his programme entirely from the works of the young celebrity, as follows:

- Merkpruch, Op. 75, No. 1.
- Und willst du von mir scheiden, Op. 76, No. 2.
- Der Bote, Op. 70, No. 14.
- Du meines Herzens Kronelein, Op. 76, No. 1.
- Schlecht Wetter, Op. 76, No. 7.
- Herzenstausch, Op. 76, No. 5.
- Präludium, Op. 70, No. 1.
- Maiennacht, Op. 76, No. 15.
- Wenn die Linde blüht, Op. 76, No. 4.
- Mit Rosen bestreut, Op. 76, No. 12.
- Der verliebte Jäger, Op. 76, No. 13.
- Sehnsucht, Op. 66, No. 1.
- Einen Brief soll ich schreiben, Op. 76, No. 8.
- Beim Schneewetter, Op. 76, No. 6.
- Warte nur, Op. 76, No. 10.
- Waldeinsamkeit, Op. 76, No. 3.
- Mein Schätzlein, Op. 76, No. 14.

These songs are written in a style of marked individuality. There is a prelude to each, sounding the motive of the composition, and the piano part is as highly wrought as one might expect of the intellectual young composer. There is novelty in chord progressions and in contrapuntal working-out, and the effect of the whole is one of ravishing beauty.

Mr. Sharpe afforded his hearers great pleasure in his interpretations of such difficult music. J. Angus Winter played the accompaniments in a most praiseworthy manner, and succeeded in adequately expressing the meanings which the composer had sought to convey.

The Boston *Transcript* said: "Here is a man who has something new to say; it is something big that he has to say, moreover; for nobody else has been able to conceive quite this same thing before. Songs never meant so much, said so much, charmed so much, or thrilled as much as these."

The new Bach Society in Germany has succeeded in raising the 26,000 marks needed to preserve the house in which Bach was born. A similar sum is needed to convert it into a Bach museum. Contributions may be sent to Breitkopf & Härtel in Leipzig.

The great composer and pianist, Rubinstein, plays a prominent part in a Russian love story now appearing in the *All-Story Magazine*. It is by Alexander McArthur, who has written a book on Rubinstein, and who learned to know him well while serving as secretary in his household for several years.

An interesting Liszt-Chopin programme was given by the faculty of the Chicago Piano College, November 9th, at Kimball Hall, Chicago. The accompaniments were played by Harmon H. Watt. Mr. Charles E. Watt is the director of the institution.

MONTREAL SHOWS FONDNESS FOR TANNHÄUSER.

"Die Walküre," however, the Piece de Résistance of the Savage Company.

The Henry Savage Grand Opera Company played its repertoire at His Majesty's Theatre, Montreal, last week. "Aida," one of Verdi's greatest works, was produced on the opening night, but received a lukewarm reception.

Rigoletto, by the same composer, on Wednesday evening, and Wagner's "Tannhäuser" at the matinee were hailed with delight.

"Die Walküre," on Thursday, had been awaited with a great deal of expectation and curiosity. The performance proved to be the piece de résistance of the week.

The cast in Rigoletto was changed slightly at the last moment, Wednesday, Mr. Wegener being substituted for Mr. Sheehan, whose slight indisposition of Monday had developed considerably.

The company has been playing in Toronto this week.

Symphony Concerts in Peoria, Ill.

The musical fever is rapidly developing all over the United States; orchestras are being organized, choral clubs are being formed, artists are being engaged for concerts and musicales.

Peoria, Ill., has now joined the ranks by forming a symphony club which will maintain a high class chorus and provide concerts by the Chicago Symphony Orchestra. The first of these will be given about the middle of December. T. A. Grier is the president. Among the directors are E. F. Baldwin, Chas. H. May, L. P. H. Wolf, Rev. Geo. H. Simmons, Henry Sandmeyer, Jr., J. P. Schnellbacher, Mrs. Jacques Bloom, Mrs. Ed. McCulloch, Miss Anna Allen, Miss Emma Martin, F. S. Shepard, Prof. Charles Wyckoff, Carl Christensen, Eugene Plowe, Henry Velde, E. Warren, K. Howe, Alonzo Wookey, J. C. Minton, Charles S. Burdick, Miss Julia Dox and others.

The symphony movement has already been organized in other cities of this section of the country, including Springfield, Decatur, Bloomington, Galesburg and Milwaukee, and is meeting with great success.

Milwaukee Press Club to Give an Opera.

MILWAUKEE, Wis., Nov. 20.—The Milwaukee Press Club will present at the Pabst Theatre, on December 7, 8 and 9, the opera "Fisherman's Luck," written by M. D. Kimball, formerly a newspaper man. The music is by Hubbard William Harris, of Chicago. The scene is laid in the woods of northern Wisconsin, and the play has to do with a fishing party which became entangled in romances while on their vacations.

August Wilhelmj, the great violin virtuoso, contemplates making a concert tourney in America next year.

MME. EAMES IN BUFFALO.

She Has to Respond to Several Encores.

CONVENTION HALL, Buffalo, Nov. 22.—Emma Eames's Concert in Buffalo.

Convention Hall was filled to its capacity this evening, when Mme. Eames sang in a rich and varied programme with the assistance of Joseph Hollman, Emilio de Gogorza, and Amherst Webber.

Mme. Eames selected as her special numbers a scene and air from "Faust" and songs by Strauss, Dvorak, and Henschel. She also appeared in a duet with Mr. Webber, Fauré's "Crucifix."

Of course she was the star of the occasion, but the work of the others was on a high plane. The distinguished prima donna was called and recalled, responding to encores and singing several extra songs. Hollman, the 'cellist of the wonderful tone, showed to better advantage than ever his great power in interpretation. He also had to play extra numbers. Mr. De Gogorza was in fine voice and was well applauded.

SAN FRANCISCO CONDUCTOR IS GIVEN A CONCERT.

The Comic Opera Season opens with DeKoven and Smith's "Highwayman."

A testimonial symphony concert was tendered to Giorgio Polacco, conductor of the Tivoli Opera House Orchestra, San Francisco, on November 15, 1905. The programme consisted of Weber's "Invitation a la Valse" (instrumentation by Weingartner); "Le Rouet d'Omphale," by Saint-Saëns; Beethoven's "Symphony No. 3 (Eroica)"; Wagner's Prelude and Liebestod from "Tristan and Isolde," and the Overture from "Tannhäuser."

The regular season of comic opera at the Tivoli began on Sunday night, November 19, with an elaborate production of De Koven and Smith's romantic comic opera, "The Highwayman." The following performers took part: Helena Frederick, soprano; Cora Tracy, contralto; Gertrude Zimmer, soubrette; Linda de Costa, soubrette; Baron Berthald, tenor; Arthur Cunningham, baritone; Eugene Wiener, tenor. The conductor was Selli Simonson, who recently came from New York.

Contest Open to Women Composers.

Women composers all over the world are to have a chance to compete for a prize offered by the International Lyceum Club, No. 128 Piccadilly, London, W. What the prize will be is not stated beyond public performances of the successful compositions in London, Berlin and Paris. The lists will close on May 1, 1906.

A Woman Baritone.

The Corning (N. Y.) *Democrat* says: "Miss Ola Bidwel, one of the best baritone singers now before the public, will appear at the M. E. Church." What next?

TORONTO MAY HAVE PERMANENT ORCHESTRA.

Pledges for a Fund of \$100,000 Have Been Secured.

A permanent orchestra composed entirely of Canadians may become possible in Toronto.

The Canadian *Music and Trades Journal* says that an influential citizen of that city has obtained promises of support which afford the hope that a fund of \$100,000 may be secured.

There may be some difficulty in forming a strictly "all-Canadian" organization, for the Dominion lacks some of the most important instrumentalists. At the same time it is rich enough in material for a high grade orchestra to get along without drawing upon outside sources, except to a very limited extent.

MANY NATIVE SINGERS AT METROPOLITAN.

Mmes. Eames, Nordica, Fremstad, Homer, and Rappold Are All Americans.

"Who says the American girl gets no show in grand opera?" asks the New York *Telegraph*. "There's Mme. Eames, of Bangor, Me., wife of one of the Massachusetts Storys. There's Mme. Nordica, also of New England. There's Miss Fremstad, who, despite her Scandinavian name, is a native of Minneapolis. There's Mme. Homer, of Pittsburg, and there's Edyth Walker, an up-State schoolma'am."

"All these names are household words by virtue of years of success at the Conried opera house and elsewhere. But when Mr. Conried wanted a Sulamith for 'The Queen of Sheba,' where did he go to find her? To Brooklyn, by all the gods of song, and Mme. Rappold was added to the Metropolitan cast."

Certainly it is unfair to accuse Mr. Conried of indifference to native talent. If he keeps on, his feminine stars may be recruited almost wholly from Americans in a few years.

A Boy to Conduct a Monster Concert.

One of the greatest concerts of the London season, in which 110 military bands will join, is to be held at the Crystal Palace, so rumor says, and a ten-year-old boy, named Max Darewsky, is to be the musical director. This young boy has already conducted an orchestra of four hundred musicians at the Winter Garden of Bourne-mouth.

London is having a fall season of opera at Covent Garden. Puccini's "La Tosca," Verdi's "Aida," "Trovatore" and "Rigoletto," have been sung so far, and among the stars, Madame Melba and Signor de Marchi's names shine out prominently. Puccini attended the initial performance, and Mugnone has made a favorable impression as a conductor.

FIRST AMERICAN TOUR, 1905-1906

OTIE CHEW

Violinist

Pianist and Accompanist, Georges Lauweryns

STEINWAY PIANO

Exclusive Management, MARY L. WEBB, 4 West 92d St., New York

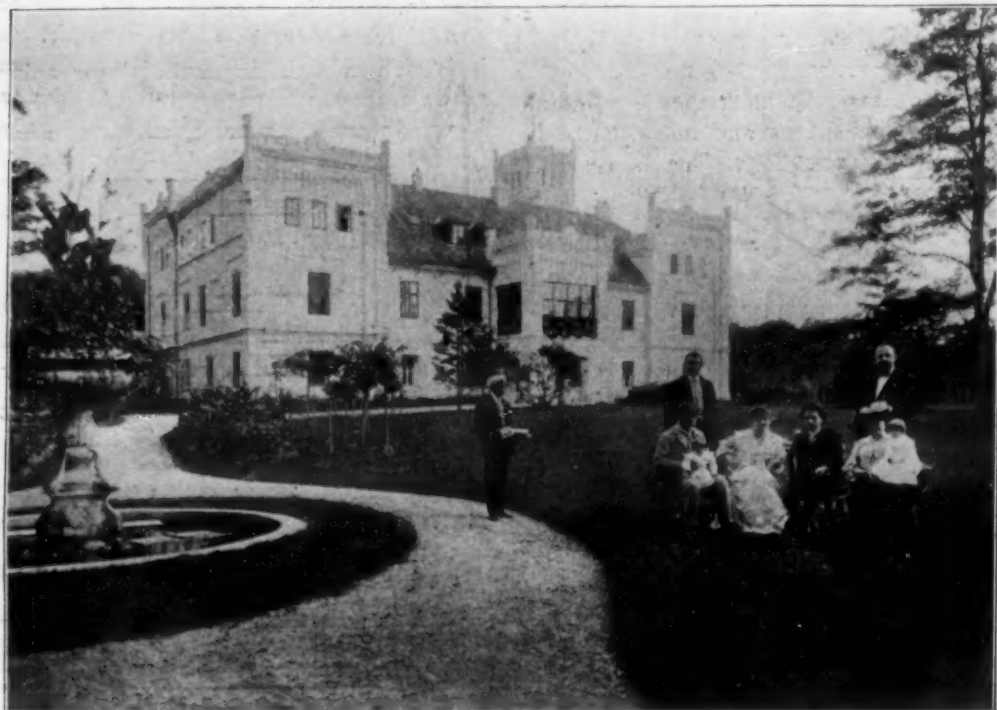
HOW KUBELIK WON HIS LAURELS

OFFERED \$600,000 AND EXPENSES FOR A TOUR OF EIGHTEEN MONTHS.

His Private Life in His Lordly Castle in Bohemia—Everywhere Acclaimed as One of the Greatest Virtuosi of His Time.

Kubelik, Kubelik, Kubelik! This name has been re-echoed, like a trumpet-call of success, through enraptured Europe and both Americas. No virtuoso, since Paganini, has aroused such universal enthusiasm.

Kubelik was born in 1880, environed by the flowers which his father cultivated at Michle near Prague. His fondness for nature and his growing love of music divided his youth. I recalled his first lessons, his first concerts when, only eight years



KUBELIK'S SUMPTUOUS CASTLE NEAR KOLIN, BOHEMIA, WHERE HE TAKES HIS EASE IN THE INTERVALS BETWEEN HIS CONCERT TOURS.

Photo by Sarony.

I have just spent a few days in the company of this prince of art, I have learned the mysteries of his active life, I have known his prodigious career and the innermost thoughts of this soul which, at an early age, has dominated spellbound multitudes. The last time I saw him was at the train, after his Parisian triumphs, flying towards cities where new acclamations awaited him.

Quite young as yet, his face tanned, his figure elegant, slender, his hands small and nervous, his eyes gleam at times or express melancholy. Like a royal personage, he had a retinue, a counsel, a secretary, and was surrounded by a small group of employees. While he leaned out of the train, his young wife, the charming Hungarian countess, Csaky-Szell, sat beside him. As he listened with a complacent ear to the last eulogies of his admirers, I thought he looked like a conquering hero awaiting future dictatorships. It was then, amid the hubbub of the departing train, the hissing of steam belching forth from the engines, that I recalled the extraordinary career which his secretary one day related to me.



CARICATURE OF KUBELIK BY GUITRY.
(From "Musica.")

old, he enthused his hearers with compositions of Alard, Vieuxtemps and Wieniawski; his admittance to the conservatory of Prague, which he left in 1898 with the reputation of an accomplished master. Then followed the sad death of his father.

His sentiment of duty towards his family urged the young virtuoso to leave for Vienna. Although completely ignored there, he created a phenomenal sensation. The critics were captured and wrote dithyrambic articles: Richard Heuberger, in the *Neue Frei Press*, compared Kubelik with some middle-aged sorcerer whose fantastic virtuosity had condemned him to the stake. Encouraged by all these precious words and others of the same kind, he undertook his first European trip. Austria-Hungary, Roumania, France, England acclaimed him. In the latter country, where success is slow in general, his triumph took enormous proportions; the Philharmonic Society bestowed upon him the great Beethoven medal and conferred on him the title of honorary member. America had yet to be conquered and there also he was welcomed as a hero of the violin. He returned to Russia, was applauded at St. Petersburg, where he played before the Czar, at Odessa, at Warsaw, at Cracow, and finally he went back to Germany, where, notwithstanding the modest resources of the societies of these small towns, they all had a keen desire to hear him.

Berlin, where the greatest artists often search in vain for a diploma of celebrity, gave Kubelik a triumphant reception.

Dresden, Leipsic, Munich, acted likewise. Every one knows how Paris acclaimed Jan Kubelik. Once, in fact, at the Châtelet an enthusiastic crowd, not content with having applauded the great virtuoso to the echo, assembled after the performance to see him again, and unhitched the horses of his carriage.

The highest decorations and honors have been offered to Kubelik by the sovereigns before whom he has played—even the Pope and the Czar.

He was offered, so it is said, \$600,000 for the present tour, which will last eighteen months, besides his expenses and those of his wife and his suite, which will add considerably to this amount.

This artist, who has attained such universal celebrity for one of his years, remembers at times his calm, unruffled in-

fancy, which was spent among flowers and his earlier musical aspirations. With his wife, who is the most delightful of companions, and his children—two adorable twins—he lives in Bohemia, giving himself up to hours of repose and abandon in the castle of Bychor near Kolin.

This lordly dwelling has been embellished with works of art. He has filled it with rare furniture, which shows his great taste. I was not astonished, after that, when J—, the faithful secretary of the virtuoso, having enumerated the splendors of this palace, and the quietude of Kubelik's life therein, told me that the great violinist hesitated before leaving, even with the prospects of such extraordinary receipts.

It seemed to me when I saw him the last time that the hour of even more brilliant conquests was about to come for the great artist. Everything about him is "fantastique"—his rapid and vigorous life; his never equaled success; his way of traveling, in the interim between two concerts, in his palace car. Even his face, in which there is a curious mixture of resemblances with Berlioz, Liszt, Paganini, reflects the genius which is characteristic of the virtuoso.

He seems one of those prodigious creations due to the pen of Hoffman, or that legendary musician of Hamelin, who, to the sound of a mysterious flute, drags a whole nation at his heels.

There is a myth that advertising can take the place of talent. People imagine that, with a few hurriedly written press notices, a few ingeniously combined articles suffice to force the attention, nay, even the enthusiasm, of the public.



THE DRAWING ROOM IN KUBELIK'S STately HOME. IT IS FITTED WITH RARE FURNITURE WHICH EXPRESSES THE CULTIVATED TASTES OF THE OWNER.

Photo by Sarony.

There is only one power which can produce that effect—talent—a talent of such a nature, warm, penetrating, generous, that can communicate to masses the enthusiasm which an artist feels, which elevates them to the pitch of his emotion, which transports them.

Few artists are gifted to this extent. Their name is sufficient to draw the masses who call for the domination of art.

Kubelik is one of these, and his triumph is based on reasons of a highly artistic order. Virtuosity is not his aim, but the most stupefying of means.

RENE HAAS.

(Translated from an article by René Haas, in "Musica.")

His Tour Will Open Thanksgiving Night in New York.

Kubelik's first concert on his second American tour will be given at Carnegie Hall on Thanksgiving night. The famous Bohemian violinist will be assisted by the New York Symphony Orchestra, under Walter Damrosch.

This concert will inaugurate for Kubelik a tour around the world, as he will go to Australia, India, and South Africa, before returning to Europe.

From all accounts received from abroad, the Kubelik who comes this year is far different from the Kubelik who electrified

America with his pyrotechnics of the bow some few years since. While retaining his remarkable technical skill, it is said that he had developed from a mere "boy wonder" into an artist of mature discretion, deep feeling and rare musical insight. Kubelik's Thanksgiving programme includes: Concertos by Mozart and Wieniawski, Weber's "Perpetuum mobile" and Paganini's "Campanella."

MR. STOCK'S ABLE READING OF BRAHMS.

Steindl is Soloist with Theodore Thomas Orchestra.

Bruno Steindl was the cello soloist at the regular concerts of the Theodore Thomas Orchestra in Chicago on Friday and Saturday of last week. He played Raff's concerto in D minor, a work containing some technically exacting passages. He showed striking technique, together with extraordinary volume of tone. His tone is also of beautiful quality and under perfect control. As an encore he played a largetto by Raff with harp accompaniment.

The orchestra rendered Cornelius' "Triumphal March" from "Le Cid" with great snap. Brahms' C minor symphony was interpreted most ably by Mr. Stock, who has shown himself a conductor of large calibre since he hazarded this doubtful experiment of stepping into the position vacated by Theodore Thomas. Mr. Stock also placed before his audience a charming novelty for string orchestra, a serenade by Joseph Suk, which was well received.

Gargiulo's Band.

Chevalier Gargiulo is making a tour of the Eastern States with his band, and two concerts a day keep his men on their mettle. Many of his players are well known as bandsmen, having been associated with Sousa, Pryor, Sorrentino of the Banda Rossa and Creatore.

Francis Rogers, the baritone, on his spring tour, went to church in a Western town where, at close of the service, a dear old lady whose hymnal he had shared said encouragingly, "Young man, you have a very good voice. You ought to have it cultivated."

\$3.00 WORTH OF MUSIC

Consisting of Vocal and Instrumental Selections, is included in every issue of

The Musician

THE MUSICIAN also contains the best ideas of leading writers on all subjects pertaining to music. For the piano, voice, organ, violin and orchestra there are special departments. Particular attention is given to the national schools of music for the assistance of musical clubs and those who prepare and attend concerts. There are many illustrations. Published monthly. Price 15 Cents. Subscription Price \$1.50 per year.

With subscription orders for 1906 received before Jan. 1, the Special Holiday Number will be given free.

OLIVER DITSON COMPANY

45 Mason Street, Boston
VINCENT MUSIC COMPANY, LONDON

TORONTO ENJOYS OPERA

SAVAGE ENGLISH GRAND OPERA CO. WINS HEARTY APPLAUSE.

Tannhäuser receives a brilliant performance—The Company firmly established in the favor of Toronto.

PRINCESS THEATRE, Toronto, November 20.—Tannhäuser, sung by Savage English Grand Opera Co. The cast:

Landgrave.....Otley Cranston
Tannhäuser.....Francis MacLennan
Wolfram.....Arthur Deane
Reimar.....Martin L. Bowman
Walter.....Alfred Best
Biterolf.....Joseph Parsons
Heinrich.....George White
Elizabeth.....Miss Gertrude Rennyson
Venus.....Miss Rita Newman
Shepherd Boy.....Miss Millicent Brennan
Conductor.....Elliott Schenck

The English Grand Opera Company gave the first of eight performances in Toronto last Monday night, when Tannhäuser was performed with splendid success, Miss Gertrude Rennyson as Elizabeth and Miss Rita Newman as Venus, being especially well received. Mr. Francis MacLennan in the title rôle appeared to great advantage, and Mr. Arthur Deane as Wolfram sang very well. The rest of the cast contributed to make a most creditable and brilliant performance. The applause was hearty and spontaneous.

There was a large and enthusiastic audience on the opening night, and Mr. Savage can confidently count upon the most liberal patronage of Torontonians during the remainder of the week. He has established himself firmly in the favor of our citizens. It was generally admitted that Monday night's performance showed a distinct gain over that of last season.

HARRISON BENNETT IN OPERA SELECTIONS.

Former Bass Singer of Savage Company Gives Recital in Boston.

Harrison Bennett, a bass singer formerly of the Savage Opera Company, who sang recently at the Worcester festival, gave a recital on the afternoon of November 16 at Steinert Hall, Boston. His programme consisted of airs from oratorio and opera, principally taken from Handel and Ponchielli, besides a list of modern songs.

His fine, resonant voice showed to great advantage, as was proved by the fact that his hearers listened to him sympathetically for an hour and a half.

The general opinion was that he rendered his operatic selections with more spirit and with better finish than his songs. Especially effective were the selections from Massenet's "Griselda" and Ponchielli's "Giacinto."

The Bayreuth Festival of the coming year will extend from July 22 to August 20. There will be seven performances of "Parsifal," five of "Tristan" and two of the "Ring." The dates of these last are July 25 to 28 and August 14 to 17. The list of singers is not yet made public.

Weber's "Freyschütz" has been revived at the Opéra in Paris.

A piano concerto, written by Hugo Kaun, of Milwaukee, had marked success at the last Gewandhaus Concert under Nikisch in Leipzig. A symphonic poem, "Sir John Falstaff," by the same composer, has been accepted for one of the symphony concerts this season in Berlin.

The Clef Club of Brooklyn, of which August Metz is director, gave its first musical last Monday evening at the Broadway Theatre, Brooklyn. A programme of classic and modern composers was given in which both the orchestra and soloists took part. The assisting artists were Alexander McGuirk, Samuel Alexander and Paul B. Heymann.

MME. EAMES RECEIVES \$1,000 FOR FIVE SONGS.

The Sound of Her Own Voice Frightens Her—The Strain of Singing for a Phonograph Worse than that of a First Night.

"And so that is the way it sounds!" commented Mme. Eames, on a phonograph record she heard the other day in Chicago. It was the waltz melody from Gounod's "Romeo and Juliet," which she had herself sung into the instrument.

"Until I heard my voice as recorded by the machine I never knew just how it sounded. At first I didn't recognize it at all. There is a physiological reason, we are told, why we never can catch our own tone production. That and my enunciation I never had been able to understand before. It is wonderful. I think this," and she waved her hand toward the machine, "might be called a good teacher. But it scares me; it is so truthful."

"I think I was never so nervous in my life as when I sang for those records. Why, the first nights in new operas—even the first night of my first opera—didn't compare with it for a pulling on the nerves."

Mme. Eames received \$1,000 for five songs sung at one sitting for the records.

Victor Herbert Gives Selections from His Own Operas.

Victor Herbert's Sunday night concert in New York, Sunday, was one of superior merit. The programme was made up of some admirably chosen orchestral numbers, including several of Mr. Herbert's own compositions. These numbers delighted the audience, for that was just what they wanted.

By request Mr. Herbert played selections from "It Happened in Nordland," "Miss Dolly Dollars," "Babes in Toyland" and "Wonderland." The other numbers were from Wagner, Gounod and Laidlow Ponchielli and Burgmain.

The soloists were Miss Edith Decker, who won much applause by her singing of the jewel song from "Faust," and Mr. J. Humbird Duffy, who sang with good effect "The Time Will Come" from Mr. Herbert's opera, "Prince Ananias."

Successful Tour of Weil's Band.

Weil's Band is making a successful concert tour through the country and is showing that it is an organization of the first rank. The band numbers nearly fifty and William Weil is the able and successful director. The expressions of the newspapers are all warmly commendatory. The country is full of high class bands, but has few equal to Weil's. It is hoped that the director will bring the organization to New York and the East for an early hearing.

The third Sunday chamber concert in Boston, under the direction of H. G. Tucker, took place Sunday afternoon in Chickering Hall, Boston.

Two new operas on Shakespearean subjects are talked of. In one, the Russian composer, Arensky, deals with "The Tempest." This is finished, but Mr. Arensky, threatened with tuberculosis, is now in a Finnish sanatorium, enduring the rigors of open-air treatment. The second opera, written by the veteran, Carl Goldmark, now seventy-five years of age, has "The Winter's Tale" for its theme.

Shearith Israel Sisterhood will give an Art Exhibition, Concert and Bazaar in the synagogue, 70th street and Central Park West, New York, under the auspices of the following ladies: Mesdames H. P. Mendes, L. N. Levy, N. T. Phillips, M. H. Menken, Julian Nathan, Albert Elias, E. O. and H. Belais, Edgar Hendricks, Fred'k Nathan, A. Bach, Emily Kraus, B. Phillips, N. S. Hart, the Misses Marks, Mankemicz and the Junior League on the evenings of Nov. 28, 29 and 30, and the afternoons of Wednesday and Thursday. Among the soloists already engaged are Miss Anna Balz, pianiste; Señor Guetary, tenor, and Miss Augusta Osborn, accompanist.

KNEISELS IN NEW YORK

THIS EXCELLENT QUARTET SUCCESSFULLY OPENS SERIES OF CONCERTS.

Every Seat Sold Before the Performance—An Interesting Septet Combination.

MENDELSSOHN HALL, New York, Nov. 21.—Opening concert of the fourteenth New York season of the Kneisel Quartet. The programme:

Quartet in F minor, op. 95.....Beethoven
Septet for Trumpet, two Violins, Viola, Contrabass and Piano.....C. Saint-Saëns
Quartet in A major, op. 41, No. 3.....Schumann

Last Tuesday evening the Kneisel Quartet, formerly of Boston, but now of New York, was heard by an audience containing the best musicians and music enthusiasts of New York City. The house was completely filled and not a seat was to be obtained at four o'clock in the afternoon.

The Kneisels rendered the familiar and beautiful quartet of Beethoven in a finished and polished manner, and the Schumann quartet with beautiful tone, with great depth of feeling and perfect ensemble so characteristic of this great organization.

The novelty of the programme was the septet. This work, while brilliant and at times very melodious, as a chamber concert number sounds in parts out of place and inartistic, particularly when placed on a programme between a Beethoven quartet and a Schumann quartet. It was performed unusually well, and particularly noticeable was the brilliant work of the pianist, Mr. Randolph who played with excellent rhythm and finished technique. The trumpet part, played by Mr. Dubois, which is very difficult, was performed with clear, fine, penetrating tone, and was clean throughout, not always the case with brass in ensemble music.

The assisting artists were: Harold Randolph, pianist, and director of the Peabody Institute of Music, Baltimore; Mr. Adolph Dubois de Rockère, trumpet soloist of the Damrosch Symphony Orchestra and professor at the Institute of Musical Art, and Mr. L. E. Manoly, contrabass, a well-known musician, member of different local orchestras.

Press comments were:

New York Sun: "The Schumann quartet is one of their most familiar numbers, and they have never performed it with more beautiful precision and greater warmth of color than they did last evening."

New York Tribune: "At the outset it seemed as if there might be some vague groping last night, but when the allegretto movement burst like an opening bud into the second allegro all doubts and questionings vanished, and there was nothing left but exquisite enjoyment of the strangely individual and beautiful proclamation. Thereafter the Kneisel Quartet was wholly itself, as it was in the familiar Schumann piece at the close of the evening."

A "Lavish Production."

One woman at the opening night of the grand opera in New York wore pearls worth not a cent less than \$800,000. They were in a necklace and long strands that fell over her shoulders. The broker who saw to the selection of the pearls was there, ostensibly to hear the music, but really to study the effect of his skill as an expert.

The celebrated Court pianist, George Leibling, of London, expects to make a concert tourney in America next year.

Charles W. Clark, choirmaster at the American Church of the Rue de Berri, Paris, soloist of the Lamoureux and Colonne concerts, is at present in Berlin to give a few concerts. He is also engaged for one of the concerts of the Paris Philharmonic Society. He will leave Europe January 13 for an extended tour.

Spohr's "Last Judgment," under the direction of Mr. E. W. Valentine, and a chorus of 125 mixed voices, and the following soloists: Mrs. Jennie Hall-Buckhout, soprano; Mrs. Harriet Foster, contralto; John Young, tenor, and Julian Walker, bass, was given on Thursday evening, Nov. 16, in Christ Church, Poughkeepsie, N. Y. A large and fashionable audience was present.

THE METROPOLITAN OPERA NEXT WEEK.

"La Favorita" To Be Revived, and Some Features of First Week Will Be Repeated.

The list of operas to be produced at the Metropolitan Opera House in New York next week begins on Monday night, with "The Queen of Sheba." Tuesday is the only day on which there will be no opera. On Wednesday "Hänsel und Gretel" will be repeated, while for Thanksgiving evening there will be a performance of Strauss's "Die Fledermaus." On Friday, "La Favorita" will be revived. This will be the first performance of "La Favorita" that has been given at the Metropolitan for five years. For the Saturday matinee "La Gioconda" will be repeated, and Saturday night, at popular prices, "Lucia di Lammermoor" will have the first performance of the season.

Campanari, the eminent baritone, is on the point of signing a contract with Mr. Conried to return to the Metropolitan Opera House, New York. Rumors had led to the apprehension that he would not be heard again in New York in grand opera. The report that he will come back, however, rests on good authority.

Bertha Morena, the Munich soprano, is too ill to appear at the Metropolitan before next month, and she may not be well enough to visit the country at all this season. If she disappoints Mr. Conried it will be difficult to find anyone to bear the burden of the other dramatic parts which she was to share with Mme. Nordica.



Earle Waterous, violinist, died November 15 at Evanston, Ill., of tuberculosis. The young man had returned but a month before from Europe, where he had studied at Leipzig two years. He had appeared at the Royal Conservatory there and critics had pronounced him the equal of Kubelik. He had been ill less than a year. Before going to Europe he studied at the Northwestern University School of Music and appeared in recitals in Evanston, Chicago and a number of adjacent cities. He was 22 years of age.

Mrs. J. E. M. Whitney, a Canadian composer of considerable merit, died recently at Montreal. Mrs. Whitney was born in that city in 1850, and was well known for her popular pieces. The technique of her work was considered excellent and her range was extensive, including march, waltz, tarantelle, ballad and fantasy. She was a member of the Society of Authors and Composers of Paris, and had been awarded a number of gold medals. She was a descendant of an interesting and well-known French-Canadian family, and, on her mother's side, of the Lovat-Frasers of Scotland.

Riccardo Ricci, aged fifty-one, a famous basso singer, is dead of consumption at Albuquerque, N. M. He had sung with the Royal Italian Opera in Covent Garden, London, and with the Bostonians.

Henry Greene, an enthusiastic member of the Musicians' Union of Providence, R. I., died Nov. 13. He was one of the first to become a member of the union, and the arrangements for the funeral were made by his associates.

Edwin J. Hyde, at one time a member of the Bethany choir of Le Roy, N. Y., died Nov. 14, at the age of seventy-five. He served in the Civil War with distinction his father was a veteran of the War of 1812, and his grandfather was a soldier in the Revolution.

The "Land of Nod," a musical fantasy which has had a five months' run in Chicago, is now being given at the Olympic Theatre in St. Louis.



Violin Value

A Violin bought by our original and unique plan becomes simply an investment. It is always worth exactly what you paid for it. It will pay you to invest this plan before buying. We carry the largest line of fine and rare Violins in America. Good ones from \$500 up. Large, handsome illustrated Violin Cat. FREE on request.

THE RUDOLPH WURLITZER CO.,
CINCINNATI, O.

FROM OCEAN TO OCEAN

Madame Sembrich will give a song recital in Parson's Theatre, Hartford, Conn., Tuesday evening, Dec. 5.

Mme. Calvé and her company will give a concert in Convention Hall, Buffalo, Nov. 30, Thanksgiving night.

Alois Burgstaller will appear with the Pittsburgh Symphony Orchestra, early in December, at Convention Hall, Buffalo.

Maurice Grau lies seriously ill in his home in Paris, and the doctors some time ago had given up all hopes of his recovery.

Pupils of the Hans Schneider Piano School gave their thirty-second recital November 15 in Providence before a large audience.

Karl Griener, 'cellist, and Miss Marguerite Hall, mezzo-soprano, gave a recital in Mendelssohn Hall on Thursday evening of this week.

The Choral Society and the Apollo Club of Los Angeles, Cal., are both busily rehearsing "The Messiah" for production Christmas week.

The Salem (Mass.) Oratorio Society, Emil Mollenhauer conductor, has begun to study "St. Paul" for its concert to be given early in January.

Miss Marguerite Fiske of Cambridge, Mass., gave a song recital Wednesday afternoon, Nov. 22, at Dr. Sachs's school for girls in New York City.

Mme. Charlotte Maconda of New York is winning new laurels at the present time in concert work in Mexico, her singing being most enthusiastically received.

Three subscription concerts will be given at Niagara Falls this season by the Zielinski Trio Club: Joseph Ball, T. Amesbury Gould and J. de Zielinski, of Buffalo.

The St. Louis Liederkrantz has recently celebrated its thirty-fifth anniversary. The organization is one of the strongest among the German population of that city.

Max Heinrich, baritone, will be heard at Music Hall, Chicago, on Thanksgiving Day, when he will give Tennyson's "Enoch Arden" and four serious songs by Johannes Brahms.

The Worcester Operatic Society, of which Charles M. Pike is the director, will present "Patience" at Worcester, Mass., in the course of the next four or five weeks.

Mme. Johanna Galski has been engaged as soloist for the third public rehearsal and concert of the Philharmonic Society at Carnegie Hall, New York City, on January 5 and 6.

Edward Elgar's "The Apostles" will be given for the first time in England at the Birmingham festival in 1906. The same work is to be rendered at the Cincinnati festival in this country in the spring.

At the Swedish Musical Festival in Chicago next month Mme. Clara Trulsson-Svenson, contralto soloist of the Boston Swedish Singing Society, will make her first appearance with other noted Swedish singers.

The Buffalo Saengerbund, Arthur Plagge, conductor, gave its first concert of the season Tuesday evening, Nov. 21, at German-American Hall. Miss Margaret Goetz of New York was the soloist; she has a fine contralto voice.

George Arnold, of the picturesque fishing village of Bosham, is the oldest chorister of England. He is eighty-six years old and has lived in Bosham all his life, singing in the village choir ever since he was ten years old.

The unfamiliar music in the prospectus for the winter concerts of Henry Wood's orchestra in London includes Haydn's symphony, "Le Midi," parts of Beethoven's ballet, "Prometheus," and Brahms' double concerto for violin and 'cello.

H. E. Krehbiel, the musical critic of the

New York Tribune, is giving in Brooklyn a new series of lecture recitals on the Boston Symphony programmes. The series was made possible by the late Henry K. Sheldon, who left a fund for that purpose.

Massenet's "Herodiade" opened the season at Nice, France, during the present week. "Manon Lescaut" and "Tosca" are among the works to be performed there this season. This will be the first performance of Puccini's "Manon Lescaut" in Nice.

The Haarlem Philharmonic Society, of which Mrs. Frank Littlefield is president, held its first morning musical November 16 in the Waldorf-Astoria, New York. The programme was furnished by the Dannreuther Quartet, Miss Stender and Edwin M. Shonert.

Henri Marteau has arranged ten concerts of chamber music at the Conservatoire in Brussels. He and his quartet are billed for most of these; but the Czech quartet, the Basle quartet and that of Zurich, together with the German clarinet artist, Mühlfeld, have also been engaged.

Salignac's "Don José" is evidently much liked at the Opéra Comique in Paris. A critic wrote: "His voice is not his best trump card, but how interesting his action is, how he is constantly the character he impersonates, what intelligence in his facial expression!"

While Willem Mengelberg was conducting the concerts of the New York Philharmonic Society, his place as leader of the "Gebow Concerts" in Amsterdam was filled by Gabriel Pierné, whose programmes on November 16 and 19 consisted exclusively of French works.

Miss Abbie May Helmer, the well-known Canadian pianist, who made a splendid impression by her series of recitals given in Toronto in the season of 1903-04, has returned from Berlin, Germany, to Toronto, where she has resumed her professional work of recitals and teaching.

Jean Gérardy, the famous Belgian 'cellist, is making a remarkably successful and extensive tour. During the past few weeks he has played in St. Louis, Indianapolis, Columbus, Pittsburg, Terre Haute, Cleveland, Oberlin, Milwaukee, Chicago, Detroit, Buffalo, Philadelphia, and other cities.

The Ellis course of concerts at Portland, Me., will occur November 22, December 13, January 3, January 24 and February 7. Mme. Sembrich, Mme. Galski, Mme. Rider-Kelsey, Marie Hall and Olga Samaroff are among the artists. The Boston Symphony Orchestra will give two of the concerts.

"In Fairyland," the popular song cycle, was rendered by a quartet last Thursday, November 23, at the last of the three public concerts of the Drexel Institute, Philadelphia. The singers were Lotta Garrison, soprano; Susanna Dercom, contralto; Frederick Freemantel, tenor, and Henry Hotz, basso.

Bessie Abott, the American soprano, who has made very successful appearances in grand opera in Paris and Berlin, sailed for this country on November 14, and will give her first concert under the management of Henry Wolfsohn in New York City on December 17 with the New York Symphony Orchestra.

Miss Jessica Tabler, contralto, has been engaged as contralto soloist in the choir of the Pro-Cathedral Church of the Ascension, at Washington, D. C., her duties to begin at once. Miss Tabler is one of the best known soloists, and comes of a family distinguished in musical circles for many years in Washington.

William H. Sherwood, of Chicago, the eminent American pianist and teacher, will give a recital next Monday in Griffith Hall, Philadelphia. He does not often appear in public. The fact that the proceeds of the concert will go to aid worthy teachers and students doubtless accounts for his willingness to go before an audience.

Selli Simonson, of New York City, has been engaged by the management of the Tivoli Opera House, San Francisco, to conduct during the regular season of comic opera. Mr. Simonson is known for his successful work with the Castle Square Opera Company, the John C. McCall Opera Company, and at the New York Casino.

Miss Jessie Shay, the New York pianist, will play with the Musicians' Protective

Association in Schwaben Halle, Brooklyn, on December 3. Other dates are as follows: December 14, "The Drawing Room," New York City; January 4, recital in Mendelssohn Hall, New York; January 18, with Kneisel Quartet in Mendelssohn Hall.

One of the best performances of Handel's "Messiah" ever given in Toronto, Canada, is promised this season by the Toronto Festival Chorus, under the direction of Dr. Torrington. The chorus is well balanced, and all the members are reported to be good singers. The orchestra will be in first-class shape, and an excellent production is looked for.

During the past few days a member of the staff of this paper visited the Carnegie Hall Musical Catacomb, and heard sounds emanating from the studios which reminded him forcibly of the story of the religious pianist. She was called religious because in her performances she never let the right hand know what the left was doing.

The Yale University Orchestra gave its first concert of the season Nov. 15, in the Plymouth Congregational Church, New Haven. The chief number was a De Beriot concerto for two violins, played by Stanley MacClaire and Frederick Kelsey. Concerts are to be given by the orchestra later in Middletown, Ct., Hartford, Greenwich, and elsewhere.

Raoul Pugno gave his first New York piano recital in Mendelssohn Hall, New York, last Thursday afternoon, when he played a programme of seventeenth and eighteenth century music similar to that with which he opened his American tour in Boston last week. The composers included Bach, Handel, Couperin, Rameau, Scarlatti, Paradies, Haydn, and Mozart.

Musical people in New York were interested last season in the work of the "Flonzaley String Quartet," formed and supported by E. J. de Coppet, an amateur of means and enthusiasm, for the cultivation of chamber music. It is Mr. de Coppet's intention to bring his quartet before the public again this season on December 5 and 6, December 19 and 20, and January 16 and 17.

Miss Marie Hall made her second appearance in New York last Wednesday, November 22. She played Bach's E major sonata, Bruch's G minor concerto, Corelli's "La Folia," and short pieces by Emanuel Bach, Couperin, Mozart, St.-Saëns, and Novacek. She strengthened the impression produced at her earlier recital by her technical skill and sensitive musical temperament.

Francis Rogers, baritone, and Miss Ella Stark, pianist, were the artists at the first musical of the Washington season, which occurred at the White House last Friday evening, Nov. 17. A very attractive programme was given. A dinner party of thirty covers followed the musical. Mr. Rogers was entertained by Secretary and Mrs. Root during his stay in Washington.

Maud Powell, the violinist, will play three numbers at the first of the Concerts for Young People (Frank Damrosch) at Carnegie Hall to-day (November 25): A Romanza by Beethoven, Dvorak's Slavic Dances, No. 7, and Sarasate's Zapateado. The orchestral numbers are Beethoven's Seventh Symphony, a "Scène Alsacienne" by Massenet, and Goldmark's "Sakuntala" overture.

Miss Augusta Cottlow, the pianist, of

New York City, gave a recital at Pawtucket, R. I., November 15. A large audience including many people who came from Providence, heard her play. The programme made an impression on those present which will insure a hearty welcome for Miss Cottlow should she ever go to Pawtucket again. Miss Cottlow gave another recital last evening (Nov. 24) in Unity Hall, Hartford.

The Boston Symphony Quartet will give a series of three concerts in Mendelssohn Hall, New York City, this winter, assisted by the following artists: Tuesday evening, January 2, Mr. Stojowsky, the Polish pianist, who has come to this country to be at the head of the pianoforte department in the Institute of Musical Art; Tuesday evening, February 6, Susan Metcalf, the popular soprano; and Wednesday evening, March 7, Mme. Olga Samaroff, the Russian pianist.

Three oratorio societies that are already hard at work preparing for the winter concerts and festivals are the Albany (N. Y.) Festival Association, the Orange (N. J.) Mendelssohn Union, and the Newark (N. J.) Orpheus Society. They are all under the direction of Arthur Mees, the organist of the Church of the Pilgrims in Brooklyn. Mr. Mees has been conducting oratorios and orchestras for the last twenty years, and he speaks very favorably of the growing interest in that branch of musical work.

Kubelik, the Bohemian violinist, has ended his European concert tour, and sailed on Sunday, November 19, for this country on the steamer *Amerika*. He is under contract with Hugo Gorlitz to give a hundred concerts in America, for which he will receive a sum greater than the annual salary of President Roosevelt. The first concert will be given in New York Thanksgiving day; the next, December 2, and then the long tour of the principal cities begins. In his retinue of servants are two Ceylon natives said to be worth their weight in gold for advertising purposes.

Miss Harriet Ware, of New York City, announces three Saturday morning musicals to take place at Ardsley Hall, 320 Central Park West, November 18 and 25, and December 2. At the first Mrs. Ruby Cutter Savage, Mrs. Adele Laies Baldwin, Edward Strong and Julian Walker will sing Liza Lehmann's "In a Persian Garden." At the second Mr. Krehbiel, musical critic of the *Tribune*, will talk on "Folksong in America," and Mrs. Krehbiel will sing illustrative songs. At the third W. J. Henderson, of the *Times*, will talk on "The Classic and Romantic in Piano Music," and Mme. Samaroff will illustrate.

A rare musical treat is promised by Mr. Walter Damrosch at concerts of the New York Symphony Orchestra in Carnegie Hall New York City, Sunday afternoon, November 26, and Tuesday evening, November 28. At the first concert the special feature will be an "Introduction and Allegro" for strings by Sir Edward Elgar, in which a solo string quartet is contrasted and interwoven most skillfully with the entire string orchestra. Its models have evidently been the Concerto Grosso of Handel and of Bach, but it is thoroughly modern in treatment and shows that subtle use of harmony which characterizes all of Elgar's later compositions. The other feature is an excerpt from Massenet's new opera, "The Juggler of Notre Dame," which Signor Campanari will sing.

THE GRAND PRIZE

Awarded the C. G. CONN BAND, ORCHESTRA and SOLO INSTRUMENTS, is merely a new acknowledgment of what was long ago conceded, namely, that the "WONDERS" are unparalleled in any excellence or quality that goes to make up a PERFECT and IDEAL instrument.

THE HOLIDAYS ARE ALMOST HERE, which suggests that a gift to your friend of a "GRAND PRIZE" Instrument would make a present that would charm and delight.

Send for large ILLUSTRATED CATALOGUE telling all about them.

Address C. G. CONN CO., Elkhart, Indiana

P. S.—The Wonder Instruments are sent on trial and FULLY GUARANTEED

"HOWARD"

Mandolins and Guitars.

Sold by all First-Class Dealers. Lead all the rest. Finely illustrated Catalogue of 80 large pages, the finest published. Sent FREE. Send 25 cts. and we'll send you set of fine strings for any instrument and mandolin picks.

The Rudolph Wurlitzer Co.,
E. 4th St., Cincinnati, O.

NONE BUT AMERICAN WORKS.

The American Music Society of Boston Shows Charm of Older Music.

A new musical organization of Boston gave its first concert of music entirely by American composers on the evening of November 15, at the Twentieth Century Club in Boston. The purpose of the evening was "to indicate in a general way the growth of serious artistic endeavor and attainment in American music from the earliest times." In pursuit of this design, the selections included compositions of many different periods, beginning with a song by Francis Hopkinson, who lived in the eighteenth century, and ending with pieces by Foote, Nevin, Horatio Parker, E. S. Kelley, and others.

The programme was marred by some unevenness of quality, but the American Music Society has shown that the older compositions may be even charming from an antiquarian point of view. A large number of musicians took part in the renderings, which were very well given.

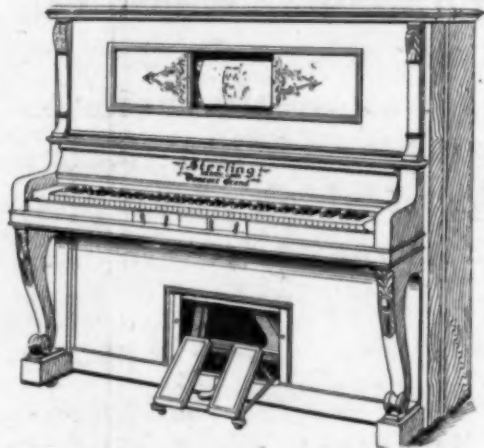
Von Bülow's Impatience.

An amusing anecdote of Hans von Bülow is related by Hjalmar Venzoni in the *Hamburger Nachrichten*. Bülow was to give a concert at Hanover, in 1877. The pianist was ready, but the audience was tardy in arriving. Presently the Intendant von Bronsart was seen among the late-comers. This was too much for Bülow; he promptly stepped off the platform, walked to the other end of the hall, and held up the face of his watch before the eyes of the astonished party.

The Ladies' Musical Club of Seattle, Wash., enters with the present year on its fifteenth season of good, profitable work. Founded in 1891 by a few musical women, it struggled on, despite many difficulties, until 1902, when it was incorporated. At the close of last season the membership included 217 associate, 98 active, nine student and two honorary members. A number of concerts and recitals are being organized for this winter.

The STERLING[®] PLAYER Piano

A PERFECT PLAYER



Send for catalogues and price lists to
The Sterling Co., Derby, Conn.

The Simplex Piano Player

Its artistic possibilities are peculiar owing to a different principle in construction which makes it easier to play and more durable.

Eames, Calvé, De Reszke and other great artists have given it the highest endorsement.

SIMPLEX PIANO PLAYER CO.
Worcester, Mass., U. S. A.

MATHUSHEK PIANO MFG. CO.
HIGHEST QUALITY

MATHUSHEK[®] PIANOS

Made ONLY by us at
NEW HAVEN, CONN.

WHERE THEY ARE.

I. INDIVIDUALS.

Bauer, Harold—Loudon G. Charlton, manager. Peoria, Ill., Nov. 23; Boston, Mass., Nov. 27.

Bispham, David—Loudon G. Charlton, manager. Omaha, Neb., Nov. 23.

Blauvelt, Lillian—F. C. Whitney, manager. "The Rose of the Alhambra," Detroit, Nov. 20-23; Toledo, Nov. 23; Columbus, Ohio, Nov. 24-25; Chicago, Ill., week beginning Nov. 27, for four weeks.

Calvé, Emma—Cort and Kronberg, managers. Pittsburgh, Nov. 20; Detroit, Mich., Nov. 23; Cincinnati, O., Nov. 25.

Campanari, Giuseppe—H. Wolfsohn, manager. New York City, Nov. 24.

Eames, Emma—F. W. Neumann, manager. Convention Hall, Buffalo, Nov. 22; Philadelphia, Pa., Dec. 2.

Gadski, Mme.—Portland, Nov. 22.

Gerardy, Jean—R. E. Johnston, manager. New York, Nov. 26.

Grienauer, Karl, 1201 Lexington avenue, New York—Mendelssohn Hall, New York, Nov. 23.

Hall, Marie—Henry Wolfsohn, manager. Carnegie Hall, New York, Nov. 22; Chicago, Ill., Nov. 30-Dec. 2.

Kubelik, Jan—Hugo Görlitz, manager. Opens tour at New York, Nov. 30.

Lütsch, Waldemar—Chicago, Ill., Nov. 24-25.

Nielsen, Alice—Don Pasquale—Schubert Bros., managers. (Address, Howe & Hummel, New York.) Chicago, Studebaker Theatre, Nov. 20-22.

Pugno, Raoul—Henry Wolfsohn, manager. Jordan Hall, Boston, Nov. 22; Mendelssohn Hall, New York, Nov. 23; Jordan Hall, Boston, Nov. 27; Carnegie Hall, New York, with Boston Symphony Orchestra, Nov. 28.

Rio, Anita—J. Armour Galloway, manager. Gloucester, Mass., Nov. 20; Taunton, Mass., Nov. 22; Concord, N. H., Nov. 24; Spartanburg, S. C., Nov. 28; Savannah, Ga., Nov. 30.

Samaroff, Olga—J. E. Francke, manager. Mendelssohn Hall, New York, Nov. 21; Steinert Hall, Boston, Nov. 23.

Scheff, Fritz—C. B. Dillingham, manager. Schenectady, N. Y., Nov. 20; Syracuse, N. Y., Rochester, 22; Detroit, Mich., 23-25.

II. ORGANIZATIONS.

Boston Symphony Orchestra—C. A. Ellis, manager. Portland, Me., Nov. 22; Cambridge, Mass., Nov. 29; Boston, with Vincent d'Indy, Dec. 2.

English Grand Opera Co.—Henry W. Savage, director. Princess Theatre, Toronto, Nov. 20-25; Buffalo, N. Y., week beginning Nov. 27.

Happyland—Lyric Theatre, New York. Indefinite.

Jones, Paul, Opera—J. H. Garrison, manager. Columbus, Nov. 20-22; Newark, Nov. 23; Springfield, Nov. 24; Richmond, Ind., Nov. 25; Cincinnati, O., Nov. 26-Dec. 2.

Philadelphia Orchestra—New York, Dec. 1.

Pittsburgh Orchestra—Gray's Armory, Cleveland, Nov. 23; Ann Arbor, Mich., Nov. 24; Detroit, Nov. 25; Indianapolis, Nov. 28.

The Duchess of Dantzic—Klaw and Erlanger, managers. Philadelphia, Pa., Nov. 20-Dec. 2.

The Land of Nod—Fred C. Whitney, manager. Burlington, Nov. 27; Monmouth, 28; Davenport, 29; Peoria, 30; Quincy, Dec. 1; Keokuk, Dec. 2.

The Prince of Pilsen—H. W. Savage, manager. Fresno, Cal., Nov. 27; Bakersfield, Cal., 28; Riverside, Cal., 29; Redlands, Cal., 30; San Diego, Cal., Dec. 1; Santa Ana, Cal., 2; Los Angeles, Cal., 4, 5 and 6.

The Sho-Gun—H. W. Savage, manager. San Francisco, Cal., Nov. 27-Dec. 2.

Veronique—Broadway Theatre, New York. Indefinite.

Weil's Band—Geo. N. Loomis, manager. Huntington, W. Va., Nov. 28; Athens, O., Nov. 28; Chillicothe, O., Nov. 29; Pomeroy, O., Nov. 30; Ashland, Ky., Dec. 1; Maysville, Ky., Dec. 2; Ironton, O., Dec. 3.

Wonderland—Majestic Theatre, New York. Indefinite.

Woodland—H. W. Savage, manager. Dallas, Tex., Nov. 20-21; Fort Worth, 22; Waco, 23; Galveston, 24; Houston, 25-26; New Orleans, La., Dec. 1.

DATES AHEAD.

November 25

First performance of "Hänsel und Gretel," Metropolitan Opera House, New York, afternoon.

"Tannhäuser," Metropolitan Opera House, New York, evening.

St. Mark's Hospital Concert, Carnegie Hall, evening.

George Hamlin, song recital, Steinert Hall, Boston, afternoon.

Maud Powell at first Symphony Concert for Young People, Carnegie Hall, New York city, evening.

Calvé, Concert, Music Hall, Cincinnati.

Lütsch, W., Theodore Thomas Orchestra, Orchestra Hall, Chicago.

Pittsburgh Orchestra, Bransden, new 'cellist, soloist, Lightguard Armory, Detroit.

November 26

Sunday Popular Concert at Metropolitan Opera House, New York.

New York Symphony Orchestra, Carnegie Hall, New York city, afternoon, with Campanari as soloist.

Benefit Concert, German Hospital, Carnegie Hall, New York.

Gerardy, Belgian 'cellist, first New York appearance.

Victor Herbert's Orchestra, Majestic Theatre, New York, evening.

Concert of New York Liederkreis, evening, at Clubhouse.

November 27

Savage English Opera Company at Star Theatre, Buffalo, Nov. 27-Dec. 2.

People's Symphony Concert, Carnegie Hall, New York city, evening.

Francis Rogers, song recital, Mendelssohn Hall, New York.

Boston Symphony Quartet, Jordan Hall, Boston, evening.

William H. Sherwood, recital in Philadelphia.

Harold Bauer, pianist, Boston Metropolitan Opera House, opera.

November 28

New York Symphony Orchestra, Carnegie Hall, New York city, Campanari soloist, evening.

Pugno's recital, Mendelssohn Hall, New York, afternoon.

People's Chamber Music Concert, Cooper Union, New York, evening.

Pittsburgh Orchestra, Opera House, Indianapolis.

Felix Fox, pianist, with Hoffman String Quartet, at Potter Hall, Boston.

November 29

Edwin Grasse, violin recital, Mendelssohn Hall, New York city, evening. Also Dec. 28, 1905, and January 25, 1906.

Metropolitan Opera House, New York city, opera.

Boston Symphony Orchestra, Harvard University, Cambridge, Mass.

November 30

Jan Kubelik, violinist, Carnegie Hall, New York, evening; inaugurating second American tour, assisted by New York Symphony Orchestra.

Marie Hall, violinist, Orchestra Hall, Chicago.

December 1

New York Philharmonic Society, Carnegie Hall, New York, afternoon.

Mme. Gadski's Song Recital at Brooklyn Institute, Brooklyn.

December 2

New York Philharmonic Society, Carnegie Hall, New York, evening.

Marie Hall, violinist, Orchestra Hall, Chicago.

Vincent d'Indy, conductor, with Boston Symphony Orchestra, Boston.

Emma Eames, concert, Philadelphia, afternoon.

December 3

Metropolitan Opera House, New York, Sunday Popular Concert, evening.

December 4

Mendelssohn Glee Club, Mendelssohn Hall, New York, evening.

Cambridge Chamber Concert at Harvard University, Cambridge, Mass.

Theodore Thomas Orchestra, Ravinia Theatre, Chicago.

Alice Nielsen at Convention Hall, Kansas City.

Savage Opera Company, Pittsburgh, for a week.

December 5

Mendelssohn Glee Club, Mendelssohn Hall, New York, evening.

Schubert Glee Club, Jersey City, first concert.

Kneisel Quartet, Potter Hall, Boston.

Raoul Pugno, pianist, Mendelssohn Hall, New York.

Mme. Szumowska, pianist, Court Square Theatre, Springfield, Mass.

Flonzaley Quartet, Carnegie Chamber Music Hall, New York.

Anita Rio, Minneapolis, Minn.

December 6

Musurgia Society, Carnegie Hall, New York, evening.

Elsa Breidt, piano recital, Mendelssohn Hall, New York.

Harold Bauer, pianist, Syracuse.

December 7

Boston Symphony Orchestra, Carnegie Hall, New York, evening.

Women's String Orchestra, Mendelssohn Hall, New York, evening.

Annual Concert of Chicago Musical College, Auditorium, Chicago.

Alois Burgstaller, tenor, Cincinnati, Ohio.

December 8

Margulies Trio, Mendelssohn Hall, New York, evening.

Paolo Gallico, piano recital, Mendelssohn Hall, New York.

December 9

Boston Symphony Orchestra, Carnegie Hall, New York, afternoon.

Emma Eames and Concert Company, Symphony Hall, Boston, afternoon.

New York Oratorio Society, Carnegie Hall, New York, evening.

Some Important December Events.

Dec. 10—Kubelik as soloist with New York Symphony Orchestra, Carnegie Hall, New York.

Dec. 11—Mme. Samaroff with Philadelphia Orchestra, Carnegie Hall, New York, evening.

Harold Bauer, pianist, Boston.

Dec. 12—Kubelik with New York Symphony Orchestra, Carnegie Hall, New York, evening.

Kneisel Quartet, Mendelssohn Hall, New York, evening.

Dec. 13—Burgstaller, tenor, assisting Pittsburgh Orchestra in Buffalo.

Emma Calvé, concert, Minneapolis.

Dec. 14—First concert of New York Musical Art Society, Carnegie Hall, New York, evening.

Emma Eames, song recital, Brooklyn Institute, evening.

Anita Rio, Newark.

Jan Kubelik, violin recital, Carnegie Hall, New York.

Dec. 15—First concert of Boston Choral Art Society, in Boston.

New York Philharmonic Orchestra, Carnegie Hall, afternoon.

Lütsch, W., Philadelphia.

Dec. 16—Young People's Symphony Concert, Carnegie Hall, New York, evening.

New York Philharmonic Orchestra, Carnegie Hall, New York, evening.

Jan Kubelik, violin, Boston.

Dec. 17—New York Symphony Orchestra, Carnegie Hall, New York, afternoon.

Dec. 18—Longy Organization, Potter Hall, Boston, evening.

Theodore Thomas Orchestra, concert, Ravinia Theatre, Chicago.

Emma Calvé, Omaha.

Kneisel Quartet, Philadelphia.

Dec. 19—Bessie Abbott's American debut, New York, with New York Symphony Orchestra, Carnegie Hall, evening.

Longy Club, Mendelssohn Hall, New York, evening.

Dec. 23—Young People's Symphony Orchestra, Carnegie Hall, New York, evening.

Dec. 24—Jan Kubelik, violin, Carnegie Hall, New York.

Dec. 26—Edwin Grasse, violin recital, Mendelssohn Hall, New York, afternoon.

Campanari, with Philadelphia Orchestra, at Washington and Baltimore, afternoon and evening respectively.

Dec. 27—New York Oratorio Society, Carnegie Hall, New York, afternoon.

Dec. 28—New York Oratorio Society, Carnegie Hall, New York, evening.

Edwin Grasse, violin recital, Mendelssohn Hall, New York, afternoon.

The Briggs PIANO

(The Artist's Ideal)

Briggs Piano Co.

10 Thatcher Street

BOSTON, . . . MASS.

THE CLINTON PIANO

TAKES IN EVERYTHING THAT
GOES TO MAKE UP A PIANO
OF THE HIGHEST STANDARD

Catalogues Mailed on Application

OFFICES AND FACTORY:

Newton, near Boston, Mass.

SMITH & NIXON PIANOS

THE STANDARD OF EXCELLENCE

If it's not a Smith & Nixon, it's not a GRAND IN THE UPRIGHT CASE

THE SMITH & NIXON PIANO CO. - - 10-12 East Fourth Street, Cincinnati, O.

The Artist's Ideal is Embodied in the **Wissner Piano**

Made by Otto Wissner

MAIN OFFICE
WISSNER HALL

Established 1840

FISCHER PIANOS

MADE IN
CONCERT GRANDS,
PARLOR GRANDS,
BOUDOIR GRANDS

(One of the Smallest Grand Makers)

And UPRIGHT GRANDS

Standard of Highest Merit

538-540 FULTON ST.
BROOKLYN, N. Y.

Office and Factories, 417-433 W. 28th St.

Retail Warehouses,

164 Fifth Avenue and 65 W. 125th Street

NEW YORK

STEINWAY GRAND AND UPRIGHT PIANOS

NEW YORK WAREHOUSES
STEINWAY HALL

Nos. 107 and 109 East 14th Street

Central Depot for Great Britain, Steinway Hall

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

STEINWAY & SONS, European Branch Factory

St. Pauli, Schanzen Strasse, Nos. 20-24, - HAMBURG, GERMANY

Finishing Factory, Fourth Ave., 52-53d St.

New York City

Piano Case and Action Factories, Metal Foundries and Lumber Yards at
Astoria, Long Island City, opposite 120th Street, New York City

THE INSPIRATION OF THE KNABE

A good piano is an inspiration—a delight to its possessor. The every-day condition of a piano has much to do with the encouragement or discouragement of the performer. The preference shown by the world's leading pianists for the Knabe strongly testifies to its sustained excellence. In buying the Knabe **YOU KNOW** you are getting the best in pianos. This surely is worth a few additional dollars in the initial cost of a piano.

We invite your inspection of many new styles in grand and uprights received at our ware-rooms during the past week.

WM. KNABE & CO.

154 Fifth Avenue, Cor. 20th Street, N. Y.
BALTIMORE WASHINGTON

Chickering PIANOS

For over eighty-one years the leading exponents of the latest developments in pianoforte construction

MADE SOLELY BY

CHICKERING & SONS

ESTABLISHED 1823

BOSTON, U. S. A.

HAROLD BAUER

AND THE

Mason & Hamlin PIANO

Harold Bauer is making his fourth tour of the United States and, as on all former tours in this country, is using exclusively the Mason & Hamlin Piano.

His appreciation of its unequalled fitness for the most trying service is expressed in these words:

"The tone is, as always, one of never-failing beauty; the action is wonderful in its delicacy and responsiveness, and I consider that as an instrument for bringing into prominence the individual qualities of tone and touch of the player, the Mason & Hamlin Piano stands absolutely pre-eminent."

We invite correspondence from all who are interested in artistic pianos.

MASON & HAMLIN COMPANY
BOSTON

THERE is always one by which the rest are measured. In the Piano world, that one is the **EVERETT**. Ask piano makers where the advance has been in this art; ask professional pianists which piano they would prefer to play; ask the vocalist which piano best sustains the voice; ask the acoustician which piano possesses the best scale, and that piano tone which most commends itself to him; ask the best dealers which is the first choice today among amateur musicians and those influential people who desire only the best in their homes—and the answer to each question is the same:

THE EVERETT

Henry F. Miller

PIANOS

Henry F. Miller & Sons Piano Co.

BOSTON

BALDWIN PIANOS

ARE IDEAL CREATIONS OF ARTISTIC ENDEAVOR
GRAND PRIX, PARIS, 1900

D. H. BALDWIN & CO., 142-144 West Fourth St., Cincinnati, Ohio

THE MEHLIN PIANO

is built by men who have always been identified with the artistic side of the piano industry. All of the case designs are art productions.

Paul G. Mehlin & Sons, 27 Union Sq., NEW YORK

For over two decades

The

Hazelton PIANO

has stood for the highest in piano construction

Hazelton Bros.

16-68 University Place New York

The Strich & Zeidler Piano

Absolutely in the Artistic Class

Factory and offices:

132d Street and Alexander Ave.

NEW YORK CITY

SEND FOR OUR
BOOK OF

CONOVER PIANOS

If you are interested in the purchase of a piano, send for this book. It is richly illustrated with engravings showing the various styles of Conover Pianos; and with it we send information of value to piano buyers. Before you buy a Piano, investigate the Conover. Let us tell you fully about this instrument which has the enthusiastic commendation of great artists. We will send the Book and other publications upon request.

THE CABLE COMPANY, Manufacturers, Chicago